

5TH ANNIVERSARY

**SPECIAL
EDITION**

FAMOUS
MONSTERS
OF FILMLAND

APRIL 1963

50c

K


THE LIFE AND TIMES OF
DRACULA
PHOTOGRAPHS FROM
BELA LUGOSI'S
OWN SCRAPBOOK



EYE
POPPING
NEWS

ON ALL FUTURE
HORROR FILMS





**WELCOME
TO
THIS
ISSUE
OF
FAMOUS
MONSTERS
—AND
ESPECIALLY
TO
THE
FASCINATING
ARTICLE
ON
A MAN
CALLED
KARLOFF
—ON PAGE
14**

FAMOUS MONSTERS OF FILMLAND

is 5 years old. And so is its editor (with a zero or two added after the 5). No other monster magazine can make that statement. Why, in another 5 years it'll be our Tanaversary! If my mummy serves me correctly, FM No. 1 first went on sale in late Jan. or early Feb. of 1958. It was the beginning of '58 for sure, I just don't happen to remember the exact month because at the time it didn't seem important:

we didn't expect to be around a year later, let alone 5.

A Forry Story for Batniks: In my home recently, a visiting filmmonster fan mentioned that he had read "some other" movie horror magazine before FM came out. I challenged this with a very simple flat statement: there was no other before James Warren published FAMOUS MONSTERS.

"Oh yes there was!" he emphatically declared; "I remember buying it."

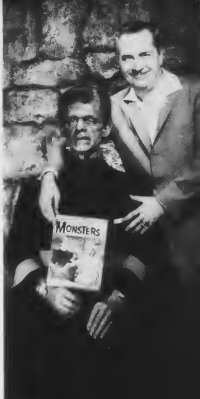
"May have bought some other monster magazine before discovering FM," I said, "but as sure as I know that Lon Chaney Shall Not Die and METROPOLIS is my favorite scientifilm, I can assure you there was no such filmagazine before FM. We were inspired by the French film revue that I have often mentioned, the one that devoted a single issue to coverage of sci-fi & horror on the screen; but we definitely created & pioneered the first real monster motion picture periodical in history."

Still he persisted, until at last, provoked, I made him a proposition: "How would you like to own my house? The 25,000 books, magazines, stills, paintings, etc? I'll bet the Ackermansion, plus all the fantasy in the Garage Mahal, against that nice new car you have parked in my driveway, that there was no filmmonsterizine on the market before FAMOUS MONSTERS."

After we shook tentacles on the wager I proceeded to demonstrate to his satisfaction that the short-lived World Famous Creatures, Screen Chills (single issue), Montser Parade, Journal of Frankenstein (1), Werewolves & Vampires (1) and the scarcely remembered 2-issue Monsters & Things had all copied us, coming out at later dates. (As a matter of record, we have published more issue of FAMOUS MONSTERS than all the issues of all the imitators that have appeared in the past 5 years!)

So that's the scoop on my auto coup(e). If you think you see Vincent Price delivering your favorite magazine to your newsstand in a graveyard gray Ghoulsmobile, run over & say—

"Hello, Forry"



OUR
5th
BRRRTHDAY!



PRIZES this issue to MR. C. E. LEWIS of Meade, Kans.; ALAN GIANOLI of Ukiah, Calif.; and ROBERT ROSEN of Roslyn, Long Island, NY. Each has been sent a couple of filmmonster collectors items, including a copy of the editor's out-of-print essay "Sci-Fi Is My Beat", in appreciation of their outstanding contributions.

FAREWELL TO A MASTER (Obituaries for O'Brien)

Those who knew & worked with Willis O'Brien seem to agree that he was a man who lived his life as he wished to. Thru his unusual means of expression he brought happiness not only to himself but to millions of filmgoers around the world. He practiced his art for over 48 years, up to & including the day he died (he was doing the salutation sequences for Stanley Kramer's IT'S A MAD, MAD, MAD, MAD WORLD). He was the First and the Best, the Dean of all special effects men, the Master Animator. O'B. is gone but his films remain, a legacy of many happy hours.

**JIM GANFORTH
GLENDALE, CALIF.**

• Meaningful praise indeed, coming as it does from a young monster maker & animator whom FM believes will be an other O'Brien, a future Harryhausen.

I was greatly shocked to hear of Mr. Willis O'Brien's passing away just recently. I had always had hopes of someday meeting this creative genius who has left such a indelible mark on the movie industry. In some ways his animation has never been surpassed. His death will close the curtain on the father of the "big monster" horror movie.

**DAVID ALLEN
SANTA ANA, CALIF.**

• Young Allen is another special effects artist on whom FM has its appreciative eye.

A RADIO RAY BUG WRITES

FMs #20 & 21 were wonderful to me because

of Ray Harryhausen. I'm a bug on Mr. Harryhausen's films.

**NORRIS E. GRASER
DES PLAINES, ILL.**

• You (and other Harryhausen fans as well) will undoubtedly want to actively participate in the Ray Harryhausen Club. For details send "sae" (stamped-addressed envelope) to its president, Mark McEne, 2320 So. 4 Ave., Arcadia, Calif.

WOLFMAN CAPTURED—IN INK!



• We think you'll agree that Harry Heathcote of England, in his pen impression from THE WEREWOLF OF LONDON, has caught Henry Hall's likeness excellently.

THE FAME OF PRICE

When Vincent Price was in my city, lecturing and autographing copies of his book "I Know

What I Like", I had the privilege of meeting & talking with him & taking his picture, which I am happy to share with FM readers. I consider Vincent one of the greatest actors & personas of our era. This guy isn't such a "horror" after all!

**BETTY LAYAZ
DETROIT, MICH.**

BETTY'S PIC OF PRICE



"MONSTER" WITHOUT MAKE-UP ANALYSIS OF #19

Fang Mail: great, in that the dept. placed the emphasis on critical & analytical material

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FAMOUS MONSTERS OF FILMLAND

APRIL 1963 • VOL. 5, NO. 1

FORREST J ACKERMAN

editor & writer

JAMES WARREN

founder & publisher

AVRIL LORRAINE

man aging editor

HARRY CHESTER

way out layout

LEE IRGANG

circulation manager

BEN TAUBMAN

advertising

Foreign Correspondents

Chris Collier

Philippe Draillet

Toyaji Kuroda

Jean-Claude Michel

Klaus Unbehau

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(In Memoriam: Willis O'Brien)

We've lost the man who gave us the classic silent version
of THE LOST WORLD, whose KING KONG was seen &
heard & loved around the world. The Editor and others re-
view his career, pay last respects.

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You'll Wax enthusiastic about this Museum piece!

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How do you score on the Scare Test?

GIANT LIFE SIZE FRANKENSTEIN PIN-UP



6 FEET TALL!

Never anything like it before! A gigantic, unbelievable drawing of the FRANKENSTEIN MONSTER, over 6 feet tall—by America's greatest cartoonist-artist JACK BARRY. This is the most striking thing you ever saw! A masterpiece of reproduction that will startle anyone who sees it. The FRANKENSTEIN PIN-UP will supply 1000 hours of laughs and thrills. Have your picture taken alongside your favorite ghoul, knock-type it to the inside of your bedroom or den door, put it between someone's bed sheets, or just pin it on the wall. A million dollars worth of value for a few, low price! Order your's now—supply limited.

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(Continued
from page 4)



rather than childish garbage like "I just crawled out of my coffin & panned my tama supply in order to buy the new FM," etc. MOTNRA article poor in that it was all fotos & no copy but I'll forgive it because the pictures had tremendous visual appeal. "Curiosity Killed the Bat" was OK but howcum it was written by editor Ackerman? I didn't write that vignette in the These Were Their Lives series. I simply collaborated with the author—Donald Budovec—in bringing it up to professional publication standards. FJAI. "The Prehistoric Story" was fabulous. The writing was adult, human & chunky, in short, Ackering at its best. I couldn't agree more with Fory on those lizards: no lizard ever looks like the more exciting erect dinosaurs. In KING DINOSAUR the male lead states that a gila monster looks like a Tyrannosaurus Rex. Ridiculous! "Shock-list" was a big, stupid time & space waster. Lorre article interesting but let's face it: Lorre isn't a real horror actor, he was only in 6 horror or S.F. movies, with 5 borderline cases. MONSTER IN THE DEMENT is a good idea in that I, as an amateur monster movie maker myself, feel that the home movie field should be exploited more. But, really, it took up too much space. Graveyard Examiner is good & bad: reports on Monsters are very interesting... the Answer Man is good... but that big foto of the guy dressed like Moré was dumb. Keep your book on an adult level.

ROBERT ROSEN
ROSLYN, LONG ISLAND, NY

THE PAIN THAT WOULDN'T DIE

Yesterday I saw THE BRAIN THAT WOULDN'T DIE. It was the most ridiculous picture since PHANTOM PLANET. The acting was the worst yet, not to mention the unspecial special effects. It was terrible from the start when the leading man saved a man's life by pinching the victim's brain with a pair of tweezers. To get to the victim's brain, he cut & pulled back a layer of skin that was about 100th of an inch thick. I didn't think this was so bad until I realized that he had no skull. It would be awful hard to have facial features without a skull but I guess he was one of the lucky ones. I didn't think the picture could get much worse but I was wrong. When he took the head of the woman he loved from the wreck, it was already cut off for him so that he wouldn't have to go back to the hospital.

FOUR BY BURROUGHS

The great creator of Tarzan
Edgar Rice Burroughs

FOUR by BURROUGHS... From the pen of the great creator of Tarzan and John Carter of Mars... 4 complete books that have been just published for the first time in 35 years. Thrill in the fabulous adventures of the Earth's Core, adventure in a Stone Age land underground, the discovery of the unseen world of the moon and the conquest of the Earth.

THE MOON MAID



The first mooned spaceship to reach the moon discovered a world hidden from human eyes... A world of flying women, the Venus human quadrupeds of the moon's interior, the Kulkars and the MOON Maiden in control cities and savagely human monster who fought for power in a desolate lunar plain.

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AT THE EARTH'S CORE



When David Innes and his inventor friend planned the conquest of the Earth in their new boring device, they broke out into a strange inner world of eternal day—a world back in the Stone Age, where prehistoric monsters still lived, and raven men and women battled against fierce inhuman monsters.

In the hidden world of the Earth's core, David Innes who first discovered it, was struggling to come to civilization out of its Stone Age perils, but he had to drop his work to embark on a hunt for the kidnapped empress, the crown-princess Glen the Beautiful. His search for Glen against Pellucidar monsters is a thrilling story.

PELLUCIDAR



I want to read and have these wonderful books of Edgar Rice Burroughs. Please send me all four brand new editions for \$1.75 plus 30c for postage and handling.

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Frank Gibbs who was rebbed and murdered by a slot machine.

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to get a scalpel. Of course his serum kept the head alive. All thru the picture there was a mutilated creature in the closet. Hero was ready to take the body of a woman when the creature broke out. My friends and I cracked up. The creature had the worst make-up job since the pop-eyed men in **KILLERS FROM SPACE**. The creature took the woman & left after he "accidentally" knocked over some chemicals & started the lab on fire. Hero and the brain were left to die. The creature & the woman most likely got married.

GARY WRAY
DELAND, CALIF.

TERROR FROM TURKEY

(Exclusive from our Istanbul correspondent): The first serious horror movie is shortly to be produced in Turkey! Title, **THE DEVIL'S CASTLE**, directed by Hailit Refig from an original script by him, starring Nilufer Awdan (the Beauty), Mahir Ozdemir (the Villain) and Ahmet Mekin (the Hero). The plot: the spine-chilling, shocking story of a young girl married to a kind of devilish bluebeard type nobleman, climaxing with a struggle to death between the mad villain & the dashing hero amidst a cavern full of the decaying mummified horrible corpses of the madman's previous wives. Subtle horror, horrifying dream sequences, a Gothic atmosphere & lots of thrills. Stills will be forthcoming for FM. In the Beauty here-with?—my daughter. Is one-year-old Sandra not FM's youngest fan?

STARTING YOUNG



MISS (WELL, SHE COULD HARDLY BE MRS.) SANDRA SCOGNAMILLO

Other news: Italy has made **MACISTE'S INFERNO** and **MACISTE VS. THE MONSTERS**. H-ites & lo-ites of recent issues: #15—"I Was A Tin Age Robot" an awful piece of cheap humor; "The Body Snatchers" a very pertinent review of one of the most realistically fantastic films of the last years. #16—Bloch's article first rate; he is not only an authority on fantastic films but a writer who has some clear & personal views about the cinema as a whole. #17—"The Lone Stranger" good but a filmindex was badly needed. #18—"Dante's Inferno" excellent, very useful for its frank evaluations. #19—"The Pre-historic Story": good material, checklist & illos. "Shocklist" useful indeed. (Same Shocklist reader Rosen reviled as a waste of time & space.) **YEARBOOK**—Very clever indeed! #20—Congratulations. Carradine deserved his official recognition for all his brilliant performances; ditto Harryhausen.

GIOVANNI SCOGNAMILLO
ISTANBUL, TURKEY

WHO ARE THEY?



A CLUE:
YOU'LL SEE THEM SOON IN WIDE-SCREEN AT YOUR LOCAL MOVIE THEATER! THEY'RE FEATURED IN A NEW FULL-LENGTH MOTION PICTURE, PRODUCED ESPECIALLY FOR READERS OF **FAMOUS MONSTERS**.
... SEE BACK COVER FOR MORE EXCITING DETAILS!



EYE POPPING NEWS

Warning to the Curious: if you don't want to risk having your orbs start out of your head, don't start reading this news after midnite or you'll be unable to close your optics!

karloffilms, lorre stories & price pix!

Can you take it? A horror parade is heading your way that will put 1962's grues in the shade. For instance:

THE LADY OF THE SHADOWS will star King Boris the First (also known as Karloff the Uncanny to his loyal subjects)

THE CORPSE MAKERS was to have been the title of a trilogy of terror tales starring Vincent Price but during production the picture



She opened her mouth once too often and wizards Karloff, Lorre & Price pooled their magical powers and really fixed this gal's tongue-weggin'! (From the new **RAVEN**.)

took a name-change to **NATHANIEL HAWTHORNE'S TWICE TOLD TALES**. The 3 twice-told tales are *House of the 7 Gables* (made as a full-length feature by Universal in 1940), *Dr. Heidegger's Experiment* and *Rappaccini's Daughter*. The heroine of the latter segment is an unfortunate creature who, in the author's words, "has been nourished with poisons from her birth upward, until her whole nature was so imbued with them that she herself had become the deadliest poison in existence. Poison was her element of life—her embrace, death!"

Peter Lorre, of course, performs



Scenes Above & Below are from the new horror show known as **ATOM AGE VAMPIRE**. For further information see our *Groveyard Examiner* feature, where David Pereslete reveals advance information on the plot of the picture in a special new Readers Preview Dept.





First scene from the new **DONOVAN'S BRAIN!** Peter van Eyck in the German version regards the mortal remains of the infamous Donovan—whose patent mind lives on.



Mark Forrest fights a phantom on horseback, a ghost rider in **MACISTE AND THE NIGHT QUEEN**.

The cathedral in France once haunted by the hunchbacked Choney now knows a new terror: **THE VAMPIRE OF NOTRE DAME!**



with both Karloff & Price in **THE RAVEN** by Richard Matheson. In this pseudo-horror story of Middle Ages England, Lorre plays Dr. Bedlo, who meets fowl play at the spell-casting hands of Dr. Scarrabus (Karloff). Karloff turns Lorre into a raven! and Price attempts to undo the sorcerer's spell but is only partially successful—!

half a 100 horrors ahead

Famous for his varied death scenes in Paris' infamous *Grand Guignol*, the actor known as "Monsieur Agonie" has been signed by Robert L. Lippert for a feature role in Richard Matheson's **I AM LEGEND**, the nightmare theme of the last living human on earth in a world of the blood-thirsting undead, a planet that has become completely vampirized!

ROOT OF EVIL is a novelty: a horror film conceived, directed & acted entirely by U.S. Army personnel stationed in France!

Christopher Lee went to Germany to film a new Sherlock Holmes adventure, **THE VALLEY OF FEAR**.

QUADRILLE is described as "a haunting thriller with a **DIABOLIQUE** twist."

In **THE LAST JUDGMENT** (Italian fantasy) a Voice from the sky announces to the citizens of Naples that the Final Judgment will take place at 6 pm, the result being a merry-go-round of madness.

Herman Cohen has completed **THE BLACK ZOO**; his next, **TARGET MOON** and **THE HAUNTED JUNGLE**.

THE HAUNTED PALACE (Poe) will be made by AIP.

Watch for **THE EMPEROR OF THE DARK CHAMBER . . . THE DEVILISH DR. MABUSE . . . THE BOY WITH 2 HEADS . . . X—THE MAN WITH X-RAY EYES . . . and THE VAMPIRE OF THE OPERA** (Italian).

and still more

Figure to see: **SHE** (H. Rider Haggard's immortal, evil siren) . . . **DON'T CRY WOLF**, sci-fi drama . . . **MOUSE ON THE MOON . . . SON OF FLUBBER . . . THE NUTTY PROFESSOR** (Jerry Lewis tackles the Jekyll-Hyde theme; or, Robert Stevenson, Louis on a Bi-Jekyll Built for Two) . . . **DEMENTIA**.

Flights of fantasy: **MACISTE vs. THE GIANTS . . . MACISTE vs. THE VAMPIRES . . . MACISTE IN THE LAND OF THE CYCLOPS . . . AT-**

[illegible]

Mr. Norman

1899-1962

[illegible]

But in a tropical island of 100,000, he means, the unusual, the surprising, the different, he has met with his match in the person of a man who saw him as the savior of the island. "I AM THE MAN OF LOST SOULS," he said. "I am the man who saw me as the only one who could have formed Guyana's political future." He said THE HUNGARIAN OF MALAYE HUNGARY, his twin brother, born in 1931, was DARK HOUSE and later in 1951, the son of Robert Louis, a member of Maladroit "Lion" known as THE

He made THE CANINE LIFE Game first appeared on the page in the November 1981 issue, a drama of life after death.

Other pictures in which he appeared were PAYMENT DEFERRED, GARY, NEDD, THE SUSPECT, THE BIG CLOCK, SALVAGE and THE MAN ON THE EIFFEL TOWER. He displayed the story of NIGHT OF THE MURDER.

At the time he starred in **TWEED AND LOST SOULS**, some of the press comments on Charles Laughton were: "He exalts as the crazed scientist who experiments in changing beasts to human beings." As Dr. Moreau he presents a masterpiece of delineation. "The altitude in the 'horror picture' parade was previewed last nite. Nothing that you have seen before equals it. I doubt if anything more eerie can be produced. For stent-nerved audiences this will be great. One of the best roles for the accomplished Charles Laughton who plays a discredited London surgeon who is busy at work speeding up the process of evolution; that is, he is experimenting with alstro-biology to produce human beings—or the semblance of them—from animals." *Salmagundi*, March, 1932.

We had long hoped that Langhorne might play in a remake of A. Merritt's 7 FOOTPRINTS TO SATAN. It seemed to us he would an ideally suited for a filmization of Robert Weismann's satirical *fat-men-of-the-intars*, "Waldo". Roy Wardby had hoped to have him record some of his weird stories for the public in a longplay album. Well . . . all of these possibilities are gone now with the loss of Langhorne.

He was born July 1, 1899 in Scarborough, England, was gassed in the front lines during World War I, is quoted as having said "I haven't a face that would stop a son of a bitch and frighten small children." He frightened—but more often impressed—large children and large quantities of adults as well.

At the age of 63, dwarf (Olan Len Chany) of
emanc. Charles Lanchton has gone to join
NGWells & Belo Lugosi on the Island of Lost
Sails.



Something sinister in the freezer— from the Spanish Janguage film thriller **LOS AUTOMATAS DE LA MUERTE**, for south-of-the-border monster fans.



It's a gas! Victim of mad scientist's experiment turns to smog before your very eyes in **THE HUMAN VAPOR**.

Vincent Price, Peter Lorre & Boris Karloff in a spooky scene from the new AIP (American-International Pictures) production. "Where's Lorre?" you ask? On Price's shoulder, in the form of the Raven. And Karloff? You mean to say you don't recognize the skeleton?



LANTIDE with Haya Harareet (Legendary science-metropolis of antiquity discovered in desert but destroyed by atomic explosion) . . . HERCULES & THE CONQUEST OF ATLANTIS . . . THE MYSTERY OF ATLANTIS . . . THE KING OF ATLANTIS (Orson Welles) . . . VAMPIRE MOTH.

marquee monsterama

THE DEFORMED!
THE HAUNTING!
THE HUNCHBACK!

Edgar Rice Burroughs' greatest character returns in **TARZAN'S 7 CHALLENGES**.

Go WITH **HERCULES TO THE CENTER OF THE EARTH**.

Beware **THE BAD FLOWER** (Korean version of **HORROR OF DRACULA**!).

Approach with caution: **HOUSE OF MYSTERY** (formerly **THE UNSEEN**).

See: **THE INVISIBLE MAN** (Mexican).

Don't become one of **THE 13 VICTIMS OF DR. DESMOND**.

Watch for a title change on **THE HORLA** (Guy de Maupassant horror classic starring Vincent Price).

Look into **THE WITCH'S MIRROR** (Mexican).

It's volcanic: **VULCAN, SON OF ZEUS** (his extraordinary adventures in the fantastic mythological world of Olympus).

Go for a spin out-of-this-whirl with **THE PHANTOM OF THE FERRIS WHEEL**.

Can you eat your way out of Wm. Castle's **CANDY COBWEB**?

Learn the secret of **THE SECRET WORLD OF DR. LAO** (from Geo. Pal).

Join Ray Harryhausen on the quest of **JASON & THE GOLDEN FLEECE**.

Reduce before seeing **THE FLESH EATERS**.

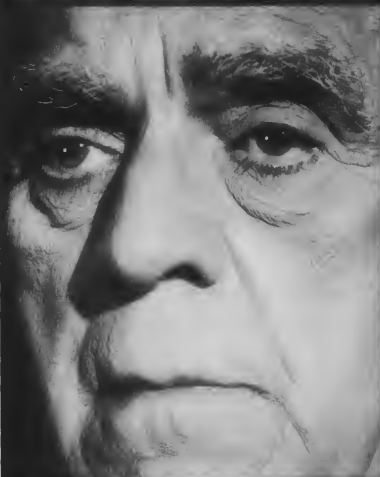
curtain time's around the coroner

One thing's for certain, it'll be curtains if you miss:

KILLER PLANET!
UNIVERSAL HELL!
NAMAHAGE, THE DEMONS!
MASQUE OF THE RED DEATH!
BEAUTY & THE BEAST!
THE ASTRO BEAST!
LYCANTHROPUS!
GULBADAN!

END

MEAL



WITH A MONSTER

BORIS KARLOFF has a writer for lunch and—surprise—the author lives to tell the tale. Exclusively to **FAMOUS MONSTERS'** readers.

author
William F. Nolan



"Where monsters are concerned," says this article's author, "it takes one to know one." Nolan speaks with authority for he recently completed a screen acting stint as "monster" Sam Corey in Roger Corman's cinemadaptation of Charles Beaumont's *THE INTRUDER*. "This is not the usual brand of horror one has come to expect from the Corman-Beaumont camp," Nolan informs, "but it does have some inhuman humans in it and I'm one of the 'monsters.' In the course of the film I'm up to all kinds of vile violence as I terrorize an innocent family and go about beating up & blowing up." Veteran sci-fi & fantasy fan Nolan was co-chairman of the Western Science Fiction Conference of 1952, produced *The Ray Bradbury Review* (today a highly prized collector's item) and has a shudder short anthologized in Ballantine's paperback collection *The Friend in You*.

IT should have been raining—if not a downpour, then a mizzling, foggy rain at the very least. The sky should have been riven by ominous lightning as I hurriedly mounted the steps of the Villa Frascati on Hollywood's Sunset Strip for my appointment with Doctor Frankenstein's creation, with this cold-eyed man-devil, whose massive, monolithic name weighs like iron on the tongue: **KARLOFF**. In justice, the weather should have matched this frightful name—yet the buttery California sun flared as serenely as ever above my head as I moved across the outdoor patio toward my destiny.

I entered, the door hushing closed behind me. Ah, this was more fitting: a castle gloom, a menacing semidarkness, which promised evil. A tall figure materialized from this gloom, and I instinctively steeled myself. A deep-toned voice I immediately recognized from half-a-hundred horror films said: "It seems that the last of our party has arrived."

the shock of meeting

Boris Karloff stepped into clear view, and it was shocking to observe his neat, razor-pressed gray business suit, his carefully-combed white hair, his affable smile. No monster this; no shambling figure from a cinema nightmare—simply a distinguished British gentleman intent on shaking the hand of a late arrival.

Waiting was Doug Benton, the ex-associate producer of *Thriller*, the TV series in which Karloff had starred as host. A trio of noted fantasy/horror writers, Robert Bloch, Charles Beaumont & Richard Matheson, were also in our party. Ruth Matheson, Dick's attractive wife, completed the group—and we were all duly seated at a large table on the terrace, Karloff taking the chair next to mine.

The conversation, during that meal at the Villa Frascati, was fragmented and disorganized, in the manner of all such casual luncheon talk—but I soon found that Karloff was an articulate and fascinating individual with a gentle sense of humor, a far cry indeed from the brute creature he had so unforgettably portrayed in *FRANKENSTEIN* some 30 long years ago.

the sixty-fear dollar question

"Aren't you annoyed when people still tend to identify you with Frankenstein's monster?" I asked.

"Heavens, no!" said Karloff. "I owe my entire career to the old boy. I might still be driving a lorry in London had it not been my very good



"As a fiendish grave robber who cheerfully supplied fresh cadavers for medical dissection, Karloff excelled in *THE BODY SNATCHERS*, an epic of grue based on a classic story by Robert Louis Stevenson."—William Nolan.

fortune to be given a chance at that role. You know, I was 45 when I did the part back in 1932—and nobody had ever heard of me. You couldn't exactly say that I was a promising young actor at that age!"

As I looked at him, listening to his measured British voice, it was difficult to realize that Boris Karloff was 75 years old, that he had been acting in motion pictures since 1927 and on the stage since 1910! I mentally reviewed the primary facts about him: London-born, as William Henry Pratt, in 1887, he had been educated in England, mainly at Uppingham and King's College. As a member of Britain's respectable middle-class, he was considered the family "black sheep" after he joined a traveling stock company (under the name of Karloff) when he was still in his early twenties. Landing in Hollywood, he drew scant notice in half-a-dozen minor films—from *TARZAN AND THE GOLDEN LION*, a 1927 silent serial, to *THE MAD GENIUS*, with John Barrymore, in 1931. But when Bela Lugosi spurned an offer to portray the mute creature in *FRANKENSTEIN* this role was given to Karloff, who played the monster again in two sequels. His conception was brilliant and moving; he became a star at 45!

mr. monster

Karloff earned his status as the screen's #1 practitioner of horror in such classics as *THE MUMMY*, *THE MASK OF FU MANCHU*, *BEDLAM*, *THE WALKING DEAD*, *THE GHOUL*, *THE INVISIBLE RAY*, *BLACK FRIDAY*, *THE MAN THEY COULD NOT HANG*, *THE BODY SNATCHERS*, *THE OLD DARK HOUSE*, *ISLE OF THE DEAD*, *THE TOWER OF LONDON* and dozens more. Karloff raved thru hell-darkest hallways; he glared from castle walls; he transplanted brains in laboratories sizzling with man-made lightning; he terrified pure-hearted maidens and defied the hangman's noose. He was stranger, crazed doctor, evil Oriental, ax-wielding executioner, grave-wrapped mummy, fiend and madman; he was Evil incarnate. But never had he surpassed his incredible performance as Dr. Frankenstein's lumbering, scared creation, with the slitted mouth, the terrible lizard-eyes, deep-sunk under their projecting ledge of bone, the bolted neck, the scar-sewn wrists. . . . To generations of awed moviegoers, Karloff would always be "The Monster".

a monster's secrets

We talked about the legendary job of make-up which Jack Pierce had perfected for the role.

"It was remarkable," agreed Karloff, who had worked with the Universal make-up artist in creating the



Even the ax-man's traditional black mask can not disguise the identity of the man with the bandy legs. From **TOWER OF LONDON** (Universal 1939).

illusion. "Part of the reason for its frightening realism was the look of pores in the skin. Jack achieved this by a special technique in which he carefully built the make-up from layers of cheesecloth. When he was done you couldn't tell where my real face ended and the Monster's began. Took him 4 hours each day just to get me ready for the camera."

I asked Karloff about the recent *Route 66* TV show in which he again became the Monster for the first time in 25 years. Was the make-up the same?

"Not at all," he sighed. "It was a quick job, with no time to do the thing properly. In that show the Monster was just a distant cousin to the original—which was a pity." He said this with genuine sadness, and it was not hard to believe that Karloff now considered the Frankenstein monster as one considers a long-time friend; affection and respect were in his voice.

lady & the monster

Ruth Matheson dipped into her purse to hand Karloff a photograph. It showed a very realistic replica of the Frankenstein creature with Matheson's 4 children crowded all around it in the style of a family portrait. The smallest girl held the creature's cold, waxen hand.

"Charming!" smiled Karloff.

"They all love the Monster," said Ruth. "We had this taken at the movie and Wax Museum."

"Looks just like the old fellow," nodded Karloff. He paused, then went on. "Amazing thing about children. They have compassion for the poor brute. They understood his need to communicate. The children have

always pitied him, and it's been this way all over the world, whenever the original film is shown."

Q&A with BK

Beaumont wanted to know why Karloff had deserted the Monster after repeating the role in 2 of the sequels.

"I realized that the quality of the initial conception was rapidly disappearing," he replied. "When they began to play the creature for comedy the spell was broken. I didn't want to go on to corrupt the role."

"Eventually they even had Abbott & Costello meeting the Monster," added Matheson. "Remember?"

Karloff's eyes flashed with anger. "Indeed I do!" he said. Further comment was unnecessary.

macabre classic

Over refreshments, we discussed some of Karloff's other films, and he agreed with us that *THE BODY SNATCHERS* had been one of his best. In this epic of grue, based on a classic story by Robert Louis Stevenson, Boris played a fiendish grave robber who cheerfully supplied fresh cadavers for medical dissection—and who, in turn, became a dissected corpse at the picture's end. In the climactic final scene, during a fierce thunder storm, he came back to life (an old trick of Karloff's) to destroy his murderer.

"You looked horrible in that scene," I said. "Your whole body seemed to be covered with a kind of white phosphorescence. Did they spray something on you?"

Karloff chuckled, nodding.

"What was it?"

Gentleman with black patch over his empty eyesocket forgot to leave his host a tip last time he had lunch with Karloff. (From Universal Pictures' **BLACK CASTLE**, 1952.)



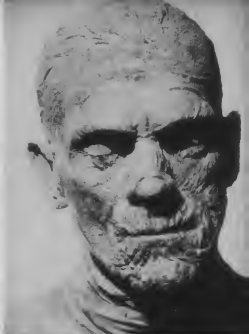
An extremely rare photo from one of the earliest **Karloff** films, **THE BELLS**, made in 1926. In this silent flick, **Karloff** is a carnival mystic who hypnotizes the evil murderer, played by a young actor named **Lionel Barrymore**. The above scene is recreated in a new full-length motion picture entitled **SCREEN THRILLS**, produced by **FM Publisher James Warren** and soon to be seen at your local movie theater.





Karloff as he appeared nearly 3 decades ago (1934) in the original version of Poe's **BLACK CAT** (Universal Pictures).

His characterization in **BLACK FRIDAY** in which he co-starred with Bela Lugosi, screenplay by Curt Siodmak. (Universal Pictures 1940.)



One of his very best characterizations: Im-ha-tep, the 3700-year-old Egyptian anachronism. (**THE MUMMY**: Universal Pictures 1932.)

"**THE WALKING DEAD**—one of the classics which earned him his status as the screen's No. 1 practitioner of horror."—Nolan. (Warner Bros. 1936.)



"I really can't recall," Boris confessed, "but you can be sure that it was something foul."

man of surprises

After dessert, Karloff dug out his pipe and raised his shaggy brows questioningly at Ruth. "Might I be permitted to smoke?"

"By all means," she replied.

I watched Karloff fire up his pipe and thought how surprised his fans would be to discover that this dark fiend of filmdom was a man of old-world charm and careful manners who would not even smoke without the permission of a lady.

"I dote on London," said Boris, leaning back in his chair and exhaling a bluegray pipe cloud. "It's a theater town. Something going on all the time on the London stage."

I recalled that Karloff had played Captain Hook in the Broadway version of *PETER PAN*. And that he had been a sensation as the wicked Jonathan in *ARSENIC AND OLD LACE*.

"I did 1400 performances of *LACE* on Broadway," he told us. "A live audience is marvelous for any actor."

"But didn't you get stale, or simply bored, doing that same play for so many nights?" I asked him.

"Never!" declared Boris emphatically. "Each night offers its own challenge. I even went on tour with that one."

"I recall a couple of horror anthologies published under your name," I said. "Did you actually edit those—or just allow your name to be used?"

"No, I selected all the material myself," he replied. "I was on the road with *ARSENIC AND OLD LACE* when I compiled the last big book* which came out after the war in '48. The publishers sent me boxes of books while we moved from town to town on the tour—and I would read thru a volume and select a story to go into my collection. It was quite a task but great fun. I think we raised a few goose bumps with that book!"

his current role

Karloff discussed his latest film, *THE RAVEN*, in which he is starring with Vincent Price & Peter Lorre for American-International.

"Didn't you make a film under that same Poe title back in 1935?" asked Bob Bloch.

Karloff smiled broadly. "This bloody bugger knows more about me than I know about myself," he said, one hand on Bloch's shoulder. "He even remembered me in a frightful thing I did for the silents in the twenties—*THE NICKEL HOPPER*."

Bloch persisted. "What about *THE RAVEN*?"

"Yes, yes, I did the first one 27 years ago," said Boris. "But it bears



Karloff as *THE GHOUL* was supported by Ernest Thesiger, Ralph Richardson & Cedric Hardwicke in the gruesome cinemadaptation of Frank King's macabre novel of the same name. A 1933 British production.

no resemblance to Mr. Matheson's new version."

quoth the raven

Matheson grinned. "I turned it into a kind of horror comedy," he said. "Lorre becomes a fat raven, with feathers."

Karloff laughed, recollecting the

scene. "He looked frightfully funny, like a chubby little black bird. Delighted the whole crew."

"Did you enjoy doing this one?" I asked.

"Actually, I enjoy most of my films, and this was no exception," he said. "One catch, however. I was told by Roger Corman, our director, that I must wear this long velvet cape, an



Karloff as Dr. Janos Rukh goes from master of **THE INVISIBLE RAY** to lethal personal disaster in the memorable Universal Pictures scientifilm of 1936.

The imposing figure of Karloff as he appeared with Bela Lugosi (left) in **THE BLACK CAT**, which was later re-released in 1951 as **THE VANISHING BODY**.





"I did 1400 performances of **ARSENIC AND OLD LACE**, live on Broadway."—BK. (Karloff seated on the right, star of the whimsical murder play.)

immense garment which seemed to weigh a ton. After dragging the bloody thing around behind for a day or two on the set I approached Mr. Corman and suggested, in my most gracious fashion, that the character I played would look much more sinister and effective without the cape. But Roger caught on; he knew why I wanted to get rid of the thing. He just looked at me and said: 'Wear the cape, Boris.' So, that was that." Karloff admitted that he had turned down a re-make of **THE OLD DARK HOUSE**, then being filmed in England, because it deviated too acutely from the original picture.

"You made that one back in '32," Bloch added.

"Right," nodded Karloff, puffing

steadily on his pipe. "It was from the novel by J. B. Priestley, and I played the fiendish butler who was a mute. I murdered a goodly number of innocent souls during the course of the film as I recall."

"That one had a great cast," said Beaumont.

"Superb," agreed Boris. "Laughton was in it. So was Ray Massey. The new version they showed me in London was simply not to my liking. I sent back the script. Wanted no part in it. After all, I've been in the acting profession for more than half a century. High time to pick and choose my vehicles. You know—" He shook his head. "—I've been in some rather awful pictures, switching brains back & forth as mad scientists

and what not. When you play a mad scientist you cannot achieve much in the way of subtlety. Still, over the years, I've had a lot of fun scaring people. I wouldn't trade jobs with anybody!"

little black lies

Karloff finished his drink and we all prepared to leave. Ruth looked crestfallen. "What am I going to tell my children?" she asked in a distressed tone. "They knew I was going to have lunch with Boris Karloff. I can't bear to tell them the truth about you—that you're really just a charming, lovable gentleman."

Karloff looked pleased at this description, tho amused. Then he fur-



Turned into the insidious Oriental arch-enemy of the Western world by the make-up man's magic touch, Karloff prepares to go before the camera in his 1932 stint for MGM, **THE MASK OF FU MANCHU**, from the novel by the late Sax Rohmer.

rowed his brow and made a suggestion.

"Why not tell them I glared at you all thru the meal?" he said. "Tell them I drank only fresh blood. Perhaps that would help."

Beaumont joined in. "I plan to tell my children that you ordered a baby, well done."

"No, no," Karloff smiled wickedly. "Under-done. It's much nastier."

farewell to the master

As we walked down the steps to Sunset Boulevard, I offered to drive Boris back to his hotel.

"Thanks all the same, but it's just up the way a bit," he replied. "I'll enjoy the stroll. Good for the digestion."

He shook hands with each of us, adding: "It's been a pleasure," in his slow British accent. We assured him that the pleasure had been ours.

I caught my last sight of him as I drove back to Hollywood, along Sunset. The sun was still shining, altho I thought I saw a wisp of dark cloud hovering over Karloff's head. But it was probably smog. He turned to wave, then moved on toward his hotel, a gaunt yet still-graceful figure, walking with his famous limp which is known throughout the world.

The Monster was going home.

END

"When you play a mad scientist you cannot achieve much in the way of subtlety." — Karloff. As **THE MAN THEY COULD NOT HANG**, Columbia 1939.





BORIS KARLOFF at 75: the greatest Horror Star alive. O King, live forever! (American-International character portrait.)

UNCALMING ATTRACTIONS

Treats to Come in Future FMs:

The Fabulous FANTOMAS.

Son of Kong (Part 3 of the
Harryhausen Story).

FJA interviews
VINCENT PRICE.

The Super Small, The Ultra
Tall, by Eric Hoffman.

FILMBOOKS (with fiction, pix
& fax) on
ISLAND OF LOST SOULS
THE UNDYING MONSTER
Poe's THE BLACK CAT

Inside Darkest Acula.

The Brimstone Report
(Horrors from Hades).

Danforth's Inferno (an intro-
duction to a devilishly good
new model maker & animator).

The VAMPYR Story.

FJA interviews
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Why?

Second Best Article or Feature

My reason

What I read First

Why?

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I like the informal Chatty Happy-Go-Lucky Poe-to-Poe Atmosphere
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MYSTERY PHOTO

DEPARTMENT

Our Guess Star this issue is the celebrated Hollywood personality, Samson De Brier. His reel role: impersonating the late Aleister Crowley, Black Magician of Europe who in real life was known as "The Great Beast."

Ah, ha!—is the scene from *THE MAGICIAN*, the 1926 MGM production based on Somerset Maugham's novel? No, Paul Wegener of *GOLEM* fame was the star of that silent horror story based on the career of Crowley. This picture (from which the mystery photo is taken) was all-talking. Even in color. (And colorful, to say the least!) Clue to title: THE OF THE

..... A 6 word title, of which we've given you 3 for free! Generous? Hideous confession: Ole Dr. Acula goofed! Getting old! But perhaps you can forgive him: you may find your memory fading too, from time to time, when you're past your prime & will never see 439 again. (439? Confidentially, old doc is 500 years old if he's a nite old.) Anyway: Dr. Acula failed to make a note of what Charlie Chan picture the last Mystery Photo was from & now he's plumb forgotten! So till one of our clever readers with a master memory writes in & refreshes his brain-cells, he'll just have to apologize for keeping you waiting for the answer till nexttime . . .



LAST ISSUE'S MYSTERY
ITEM STILL A MYSTERY!



father of KONG farewell



In Memoriam, by Forrest J Ackerman

It is with genuine regret that we record the passing of the creator of KING KONG, the man who populated THE LOST WORLD with its prehistoric animals, the individual who inspired Harryhausen, the genius who was the granddaddy of them all in the animated monster model business. With respect & affection we share with you what we know & have been able to learn about the late Willis O'Brien.



An O'Brien masterpiece, the brontosaurus of **THE LOST WORLD** that was brought back to civilization to break loose & break up London.

homage from bradbury

WHEN I told Ray Bradbury that Willis O'Brien had died, he was temporarily too taken aback & saddened to say anything for print. But a few days later he wrote me:

Willis O'Brien was known to me only by his work, which speaks sufficiently for the man. No one born in this century can fail to have encountered him at least once through his monsters. I cannot see how it would be possible for anyone to forget **THE LOST WORLD**, once encountered. This film, with a few others, colored and changed my life. And the coloration and change were completed by my introduction to **KONG** through the genius of O'Brien. I saw **KONG** at least 12 times from the age of 12 until my thirties. I still believe it to be the supreme action myth of our day, a wonderful blend of the implausible made plausible by people, especially O'Brien, who obviously cared about what they were doing. Their love for high romance, grand adventure, enabled them to make an immortal film. This is the true monument O'Brien built for himself. No one can take away from it or add to it. It is there now and will always be there in the history of the cinema.

the hollywood sphinx

They called him the Sphinx of Hollywood. One publication of the early 30s stated: "He makes even the Sphinx seem talkative. Not even his employers know his secrets. Willis O'Brien, wizard of prehistoric lore, makes things live—he's a miracle man who can revive the past! He pulls prehistoric monsters, 75' long, out of a hat! He makes today yesterday—yesterday today.

"He is the man of the hour on the RKO lot for without him that studio's great bid for screen immortality would be impossible. The bid is **KING KONG**, completed after more than 2 years of production effort conducted behind locked & guarded stage doors. The process for making **KING KONG** required the ultimate in precision craftsmanship. Never more than a total of 20' of film could be photographed in the best 10-hour day, so laborious was the task.

"For **KING KONG** O'Brien conjured, magically, among other things, animals that thrived from 7 to 35 million years ago, including a tyrannosaurus, a stegosaurus, a brontosaurus & a pterodactyl. The largest of these, the tyrannosaurus rex, weighed 30 tons, was 20' high & measured 50' in length. The flying reptile known as the pterodactyl had a wing spread of 25'.

"But the foregoing can be considered mere samples of O'Brien's ingenuity, for he created an ape 56' tall, 36' around the chest & weighing between 15 & 20 tons!

"The fight to death between a brontosaurus & a tyrannosaurus (the combined weight of the creature estimated to be 100 tons) was difficult enough to tax the inventive powers & ingenuities of O'Brien and his staff of technicians but this was simple compared to the scene showing Kong, with struggling Fay Wray in his grasp, wringing the neck of a pterodactyl!

"The mysterious powers of O'Brien, which are not even known by Merian C. Cooper & Ernest B. Schoedsack, producers & directors of **KING KONG**, made all that possible."

homage from mcgee

Mark McGee, of Arcadia, Calif., is President of the Ray Harryhausen Fan Club. Harryhausen, as is well known, was a "student" of O'Brien. McGee was among the first to know of the passing of O'Brien, and at a meeting of monster fans in his home young Mark said: I am more than sorry to hear of the death of Willis O'Brien. I had great hopes of meeting the pioneer of the animation world. There will never be another

like him, as there will never be another **KING KONG**. Long live them both.

Hopes for another genuine high-class **KING KONG** spread with wild-fire enthusiasm a couple years ago when announcements came out of Hollywood over a period of a couple months to the effect that Willis O'Brien was preparing to revive his mightiest creation & pit another imaginary monster against him. But hopes for a new monster classic died aborning; after a few months of publicity the project was heard of no more; and now, with the death of O'Brien, **KING KONG** vs. **PROMETHEUS** has gone to the grave, to the Vault of Films Unmade.

the works of willis

Present at the McGee monster-fans meeting was Jim Danforth, talented young animator whose work has been featured in **JACK THE GIANT KILLER** and **THE WONDERFUL WORLD OF THE BROS. GRIMM**, and Danforth proved so knowledgeable about O'Brien that the following list of his screen accomplishments was prepared on the spur of the moment from young Jim's memory:

1914—**THE DINOSAUR AND THE MISSING LINK**.

1918—**THE GHOST OF SLUMBER MOUNTAIN**.

1925—**THE LOST WORLD**.

1933—**KING KONG** and **SON OF KONG**.

1935—**THE LAST DAYS OF POMPEII**.

1949—**MIGHTY JOE YOUNG**.

1955—**THE ANIMAL WORLD**.

1957—**THE BLACK SCORPION**.

1958—**THE GIANT BEHEMOTH**.

In addition **THE BEAST OF HOLLOW MOUNTAIN** was acknowledged to be from an idea of O'Brien's dating back to **RING AROUND SATURN**, a film title which was announced for production several years earlier. **RING AROUND SATURN** was to have had, as its climax, a



Trio of triceratops that, thru the magic of stop-motion photography, were made by O'Brien to live again as they did millions of years ago.



Even though it was a silent picture the din made by these dinosaurs in mortal combat could be heard for miles around. An example of O'Brien's dazzling artistry from **THE LOST WORLD**.

fight in a Mexican arena between a bull & a dinosaur.

lost lore

Weaver Wright, reminiscing about O'Brien in the home of the president

by Ray Harryhausen) I have a mental vision of a flock of giant eagles, big as rocks, with fighting men astride their backs, attacking New York, with aerial battles between the birds from Brobdingnag and American planes high above the skyscrapers, machine-gunned birds & wing-

ject called GWANGI or GWONJEE featuring a triceratops & tyrannosaurus rex found alive in the bottom of the Grand Canyon. One drawing of Gwangi/Gwonjee is believed to exist & we at *FM* are attempting to track it down (if we have to go to the bottom of the



Carl Denham's crew aren't waiting till they see the whites of this branta's eyes before they fire in KING KONG.

of the Harryhausen Club, recalled that originally, while it was in production, *KING KONG* had 3 alternative titles: *CREATION*, *THE 8th WONDER OF THE WORLD* and *THE 8th WONDER*. "And *SON OF KONG*, while it was being 'shot,'" he recalled, "was called *JAMBOREE*." This caused me to remember hearing (approximately 30 years ago) a good deal about an O'Brien picture-to-be which it seemed to me was to have been called *WHITE EAGLE* or *WAR EAGLES*. Jim Danforth said *WAR EAGLES*, *WHITE* or *WAR* or what-not, it was not, alas, ever made. Thru the mist of a memory (half-remembered things perhaps once told me

smashed planes crashing into the man-made canyons below, destroying buildings & automobiles, panicking & killing thousands of people. . . What went wrong a quarter of a century or so ago to rob us of another O'Brien masterpiece? Unfortunately, now, we shall probably never know.

exciting sidelights

Via Danforth we learned of another lost bit of O'Brieniana: Jim had never seen the name written so he couldn't say how it was spelled but he had heard of an O'Brien pro-

ject called *GWANGI* or *GWONJEE* featuring a triceratops & tyrannosaurus rex found alive in the bottom of the Grand Canyon, pen in one hand, atom bomb in the other) to show it to you.

I am suddenly reminded, right while I'm writing, that about 10 years ago a motion picture producer contacted me concerning a property I represented as an agent: "The Image and the Likeness" was a fantastic story about a Japanese mutant named Kazu Takahashi who on his first birthday was nearly 30' long & weighed 30,100 pounds. "By his second birthday," wrote the author, "he could walk, and now surpassed all land animals save the monsters of the Jurassic age, with a height of 51' and a weight of 158,000 pounds. In

The Lost World

Trick Photography Involving
Complicated Hand Moved
Miniature Models Explained
in Detail.

By EDWIN SCHALLERT
and J. K. BURLEIGH

The Story Behind the
Story on the filming of
THE LOST WORLD, re-
vealed thru the courtesy
of Hugo Gernsback by
republication from the
pages of his May 1925
SCIENCE & INVENTION
magazine.



Figures 1 and 2 show close-ups of jungle scenes which in reality were built in studio.

Figures 3 and 4 show illustrations the methods by which the photos 1 and 2 were taken. A large model tank was built in which tropical plants and leaves were placed.



FLYING DRAGON
(MINIATURE SUSPENDED
BY INVISIBLE WIRES)

TO SHOW
RELATIVE SIZE

Above: The prehistoric animal sinking down the city street was taken with the stop motion camera mentioned at the right. When the falling building effect was produced, the miniature set was pulled apart by wires.



EFFECT ON
SCREEN

Fig. 8 above shows the miniature animal swimming out to sea. The model was inflated with air as so to feet and pulled through the water by means of a wire. A miniature ship completed the effect.

Fig. 9 above gives an idea of the relative size of the miniature models of prehistoric animals used in this film.



Fig. 10 above shows the ape-man employed in this picture who was really an actor with a realistic personality. Fig. 11 shows how effect of height was obtained. Glasses did not show in film.

THE film story entitled "The Lost World," written by A. Conan Doyle and presented by First National, presents some of the greatest surprises and the best examples of trick photography of the cinema season. The story deals with the discovery of a land at the headwaters of the Amazon River in South America inhabited by gigantic prehistoric animals. The methods used in taking these photographs with miniature models of the animals are illustrated on this and the two succeeding pages.

In the photographing of the various scenes in this picture, two main miniature settings were required. One of these was the ground below the plateau pictured in various illustrations on these pages, and the other was the ground on the top of the plateau. Of course, there were minor miniature sets as well, such as the one depicting the street scene in London. In these miniature scenes the animals used were made up of a rubber-like composition veined throughout with wires. The result was that the models were extremely pliable yet would stay in whatever position they were placed. In all of the action photos the strip of film was taken two frames at a time with what is known as a stop motion camera. With this device one turn of the crank exposes one frame of film. Between the exposure of each two frames, the models were moved to their next position by hand.



In Fig. 11 log is removed with wire. In Fig. 12, miniature figure seems to climb rope ladder. Close-ups are taken as in Fig. 13.

In plateau scene above, animal appears to push log.

INVISIBLE
WIRES

The miniature model manipulated by hand enabled along the bridge and suddenly decided to head back for South America. He crawled through the side of the miniature bridge, being pulled by invisible wires as above.

Using the stop motion camera, the animal models were placed in position by hand as illustrated above in Fig. 16. Even the motions of eating were taken two frames at a time, the mouth being opened or closed between each two frames. The effect of saliva in the mouth was produced by alcohol and the blood in the light scenes was a thick dark liquid.

While in London, the beast thrust its head into a chair-room. The interior scene was taken as above, a full sized model of the head being used.



In close-ups of some of the animals, the audience could see three layers in actually breaks. This effect was produced by means of a pump and a bladder as shown above. The bladder being rhythmically inflated and deflated. The rubber tube was either hidden by scenery or else not included in the photograph as in Fig. 18.

The volcano scene was taken as in Fig. 15. During part of this scene, many of the prehistoric animals were shown running across the land. Red fire and smoke added to the effect.

In the London scene, the tail of the animal knocked down chairs people. A full sized tail of cannon was made for this scene and caused to smother around, producing the desired effect.



Like pygmies with pea-shooters, 3 intrepid adventurers in lower right hand corner train their puny rifles on the awesome figure of the scoly, fanged super-saurion from time post. **THE LOST WORLD, 1925.**

June of 1950 . . . he exceeded the capacity of our million pound scale." At the time that the action of the story takes place (1965), the Living Buddha, age 19, towers 590' high (12 times the height of Kong!) and weighs 198,000,000 pounds! This film project, like a score of other spectacles, never reached fruition, but the potential producer did astound me with one piece of information: "If we can swing the picture," he said, "we've got the man for our special effects, the man who made the original **LOST WORLD** — Willis O'Brien."

other achievements

MIGHTY JOE YOUNG won O'Brien an Academy Award (1950) for his construction & animation of the super-gorilla, "a lineal descendant of King Kong, who towered so menacingly on the screen but actually stood only 16" high and consisted of a metal frame padded with sponge & covered with rubber skin." As Ezra Goodman cleverly put it, "Thru hocus-focus, Joe loomed 10' high on the screen."

Reader Alan Ginolfi has done us the favor of forwarding several pertinent quotes from the Goodman book, **THE 50 YEAR DECLINE & FALL OF HOLLYWOOD**, now available in paperback form. Goodman characterizes the late O'Brien as "a white-haired, bespectacled, soft-spoken gentleman, who has been in

the movie-monster business since 1918. His first monster movie, **THE DINOSAUR AND THE MISSING LINK**, was a prehistoric comedy which ran 5 minutes on the screen & took 2 months to make. The dinosaur & the cave men in it were constructed of modeling clay over wooden joints & chunks of granite were used for a Mesozoic background. The stop-motion photography animation was jerky but the picture was a success."

For his more recent movies, Goodman revealed, O'Brien constructed his creatures about the size of a baby's doll, on an average 1/2" to 1 1/2" scale to the foot.

For **MIGHTY JOE YOUNG** O'Brien was assisted by a crew of a quarter hundred (Harryhausen prominently among them), according to Goodman, and it took these technicians 3 years to complete the picture. "Joe and the other monster models were moved from a 1/4" to 1" to more than an inch at a time to achieve the illusion of animation. After each move, the film was exposed & the camera stopped. The model was then moved another portion of an inch & again photographed. When these individual action segments were run together on the screen they gave the impression of movement.

"There have been refinements in O'Brien's technique down the years but this is substantially the same method he used in his first monster movies. It is a technique requiring time, patience & great skill. Twenty-five feet of film per day is a good

output even tho that footage speeds by on the screen in about 30 seconds.

"O'Brien, not an over-talkative fellow, will tell you, when pressed, that monster pictures never go out of style. In his opinion they appeal to the adventurous streak in all of us & constitute an imaginative escape from a world of reality populated by too many human monsters. Among his recent creations have been **THE BLACK SCORPION**, a 100' long animated specimen, and **THE GIANT BEHEMOTH**, about a prehistoric marine monster activated by atomic propulsion that sets out to destroy London. Latterly, O'Brien even did some work on a remake of **THE LOST WORLD**—but this one had live lizards & iguanas doubling for the prehistoric monsters. O'Brien was not too happy about it." Probably "not too happy" is the understatement of 2 generations for a specialist who devoted 40 years of his life to perfecting his art of animation.

au revoir to "o'b"

His best friends called him "O'B" (Oh-Bee), this man from Oakland, Calif., who did considerable serious scientific work for the American Museum of Natural History in New York in addition to his film work. I was not privileged to know Mr. O'Brien personally but I have the vaguest recollection that as a teenager I may have been taken to visit him in his Hollywood home by a sci-fi author friend of the time, one Joseph William Skidmore who, ironically, met his end in an auto crash. So I can't check with Joe but I have the feeling he took me many many years ago to meet a friend where I saw magnificent great pieces of original artwork illustrating scenes from **KING KONG** and that I was in the home of either Merian C. Cooper or Willis O'Brien.

Willis Harold O'Brien died in Hollywood of a heart ailment on 8 Nov., 1962. He was 76. Because his acolyte, Ray Harryhausen, "the man who saw **KING KONG** 90 times", was abroad at the time, we could not get a statement from him in time for publication but we can well imagine Harryhausen's keen sense of loss at the passing of the man who was the idol of his youth & the inspirator of his vision.

We will not say goodbye to Willis O'Brien in our pages but only au revoir because we know that all the rest of our lives we will continue to enjoy revivals in theaters & on television of his **LOST WORLD** and **KING KONG**, and that babies born this year of 1963 will in 1978—and their children in the year 2000—discover anew & thrill to & love the Wonderful Prehistoric World of Willis O'Brien.



Dinosaurs & "friend" (No. 23) created & animated by the late Willis O'Brien during distinguished career that spanned 4 decades: 1, Tailless Pterodactyl; 2, Stegosaurus; 3, Palaeontosaurus; 4, Daedycrus; 5, Duck-billed Trachodon; 6, Triceratops; 7, Manacianus; 8, Great Ground Sloth; 9, Triceratops (female); 10, Triceratops (baby); 11, Triceratops (baby); Allasaurus; 13, Megalosaurus; 14, Megalosaurus; 15, Iguanodon (male); 16, Iguanodon (female); 17, Pteranodon; 18, Pterosaur; 19, Plesiosaurus; 20, Mosasaur; 21, Ornithomimids; 22, Pterodactyl; 23, KING KONG; 24, Foy Wroy doll; 24, Ceratosaurus; 26, Plesiosaurus; 27, Diplodocus; 28, Armored Dinosaur; 29, Brontosaurus; 30, Allosaurus.

HALL OF FLAME

Faces that
Forever Figure
in the Horror
Hall of Fame



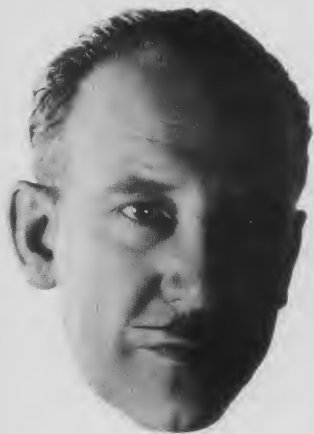
Basil Rathbone, as the surgeon in **SON OF FRANKENSTEIN** (Universal Pictures 1935), hopes the liquid drug in the syringe he's holding in his gloved hands will be a near-lethal enough dose to knock unconscious the monster that his far-famed father created, the infamous creature that is now menacingly, inexorably approaching Rathbone.



Conrad Veidt inspects **THE HANDS OF ORLAC** in horror for he realizes they are no longer his own peaceful pianist's hands but dead hands grafted onto his wrists & brought back to life with a horrible will of their own inherited from their previous owner . . . a violent criminal murderer.

In the climactic moment of **THE MAN WHO RECLAIMED HIS HEAD**, Claude Rains (in soldier cap) wreaks his vengeance on the reclining Lionel Atwill, munitions manufacturer & international war-monger who has figuratively stolen Rains' brains. (Universal Pictures 1935.)





DEAN OF THE HORROR DIRECTORS

Tod Browning: 1882-1962

He directed the Greatest of Them All:
Lon Chaney ~ Bela Lugosi ~ Henry Hull ~
Dwight Frye. The World of Monsters
was Richer for His Living, is
Poorer for His Passing

"Tod Browning was a director who shared Lon Chaney's propensity for warped minds & bodies."—Peter John Dyer. (Chaney in LONDON AFTER MIDNIGHT, MGM, 1926.)





Lon Chaney . . . THE UNHOLY THREE . . . 1925. Now skip ahead 11 years & check the foto to the right.

WHAT kind of man could give orders to *Count Dracula*?

Knew Lon Chaney well enough to instruct him how to interpret a scene?

Would dare tell *Lionel Barrymore* how to act?

One man fits all these descriptions: the late Tod Browning, the man who probably directed more horror pictures—certainly more high class movies of this genre—than anyone who ever lived.

director of demons

When Bela Lugosi snarled at "Van Helsing" and drew up his cape to cover his distorted features, he was there.

When "Mandelip" displayed her devil dolls, he was there.

When Henry Hull as the magician with *MIRACLES FOR SALE* turned his weirdly phosphorescent eyes towards the audience, he saw those eyes first.

Between Lon Chaney & Bela Lugosi, Tod Browning directed a baker's dozen (13) of many of the best films of the 2 great horror stars. His 10 Chaney titles were *THE WICKED DARLING* (1919), *OUTSIDE THE LAW* (1921), the silent version of *THE UNHOLY THREE*, *THE BLACK-BIRD*, *THE ROAD TO MANDALAY*, *THE UNKNOWN*, *LONDON AFTER MIDNIGHT*, *WEST OF ZANZIBAR*, *THE BIG CITY* (1928) and *WHERE EAST IS EAST* (1929); while Bela Lugosi he directed in *DRACULA*, *THE 13th CHAIR* and *MARK OF THE VAMPIRE*.

Sheldon Lewis, who in 1919 had played the title roles in a version of *DR. JEKYLL & MR. HYDE*, was directed by Browning in a 1924 production.

In 1925 Browning made *THE MYSTIC*, an atmospheric film which revealed some of the secrets of fraudulent mediums & in 1939 returned somewhat to this theme with *MIRACLES FOR SALE*, a mystery film based on the book "Death from A Top Hat" by Clayton Rawson. Henry Hull (the original Werewolf of London) starred in the movie, a spooky picture that gave an insight into the world of professional magicians & theatrical illusion-makers.

his life

Browning was born in the United States, in Louisville, Ky., on the 12th of July in 1882.

At the age of 6 he fell in love with circus life & later toured the world as a clown.

His first job in Hollywood, in 1914 at the age of 32, was as an actor. Among the pictures he made was one called *SCENTING A TERRIBLE CRIME*. Three years later he began

his directing career, among his earliest works being **THE JURY OF FATE** (1917), **THE EYES OF MYSTERY** (1919; based on the book "The House in the Mist" by Octavius Roy Cohen & J. U. Giesy), **THE LEGION OF DEATH** (1918), **THE WHITE TIGER** (1923), and **THE SHOW** (1927). The latter, adapted from Charles Tenney Jackson's story "The Day of Souls," harked back to Browning's early love of the sideshow, featured a Palace of Illusions with "the living arm of Cleopatra" beckoning customers inside to see such wonders as the Spider Woman, the Mermald, the Half Woman, the Bodiless Head, the Aerial Woman, etc. Altho I (FJA) did not realize until preparing this necrology of Mr. Browning that **THE SHOW** was one of his films, I definitely remember seeing it when I was 11 years old & still recall how thrilled I was with the special effects.

further films

His direction, in 1925, of **THE UNHOLY 3**, made Browning's reputation. Adapted from the novel by fantasy author Clarence Aaron ("Tod") Robbins, this sinister 7-reeler starred Lon Chaney as Prof. Echo, a criminal ventriloquist; Harry Earles, a midget later to be seen in **FREAKS**; and Victor MacLaglen as a giant. This was the film in which Chaney disguised himself as an elderly lady, a make-up very closely copied 11 years later for Lionel Barrymore in **THE DEVIL DOLL**.

In 1926 he directed two Lon Chaney films, **THE BLACKBIRD**, based on a story by himself, and **THE ROAD TO MANDALAY**, for which he wrote the screenplay. In the former Chaney played a double role, that of an infamous thief & also a cripple a good deal like his "Frog" of **THE MIRACLE MAN**. In **THE ROAD TO MANDALAY**, Chaney was "Singapore Joe," the villainous baldy bilnd in one eye (egg-white simulating a cataract).

"Tod Browning was a director who shared Lon Chaney's propensity for warped minds & bodies," Peter John Dyer opined in his major article "Some Nights of Horror," and so it was that this picturesque pair continued as a team of terror-makers. **THE UNKNOWN** followed in 1928 and in the same year **LONDON AFTER MIDNIGHT**. In **THE UNKNOWN**, as is fairly well known, Lon played Aionzo (which maybe have been his real name), the Armless Man who was anything but harmless as he shot rifles with his toe & threw daggers with his feet. About the authorship of **LONDON AFTER MIDNIGHT** there is some confusion: Walter W. Lee Jr., in his estimable *Science-Fiction and Fantasy Film Checklist*, lists Guy Endore as the author. Jean-Claude Romer, to whom we are indebted for much of the information in this article, records that the film



Astonishing similarity in make-ups? Lionel Barrymore does a Lon Chaney in **THE DEVIL DOLL**, 1936.



Director Browning (right) points out to Lon Chaney (center) how to play scene in **WEST OF ZANZIBAR**, MGM, 1928.



Tod Browning assists Lon Chaney into bird-mon outfit in a **FREAKish** characterization, the male counterpart of *Boclanovo*, for still purposes only.

was adapted from a story by Browning himself entitled "The Hypnotist." The novel by Marie Coolidge-Rask, which appeared one year later, stated: "Based on the scenario of the Tod Browning production." A French publication of the time characterized Lon Chaney as "the Edgar Allan Poe of the screen" after witnessing his dual performance in this picture & reported that "Tod Browning's direction was most artful. In one hair-raising scene in this picture, the heroine hears the voice of her dead father, sees his ghost after his corpse has been discovered missing from its grave." This is the chiller in which Chaney played the bat-winged spike-toothed saucer-eyed haunter of Balfour House, "that weird rookery with its ghostly footsteps, bats, cobwebs, banshee & vampires. The old man with the spectral grin never ceased to patrol the grounds & house. With his scraggly white hair, his long cloak & high beaver hat he wandered now here, now there. Lantern in hand, he climbed the dusty stairs of the house to the secret room. And up in that secret chamber, slowly moving to & fro, to & fro, was that large-eyed pallid-faced bat-like creature in the form of a woman."

lucky #13

THE 13th CHAIR was one of the most famous mystery plays of the 20s. Like *THE BAT* and *THE CAT & THE CANARY*, it became legendary in its time. When MGM filmed it in 8 reels in 1929, Tod Browning was selected as director & among those he directed in this mediumistic murderama was—Bela Lugosi. It was probably Lugosi's first talking role. Five roles later, Lugosi was to be rejoined with Browning in—*DRACULA*.

DRACULA, of course, will be forever remembered as Browning's masterpiece. Had Lon Chaney lived, he would have played Count Dracula in Browning's own screen adaptation of Bram Stoker's classic. Instead, Garrett Fort turned the stageplay into a scenario and Bela Lugosi re-enacted the role he had created behind the footlights. Used to nightmarish images from Tod Browning, a female reporter of the time, Lucie Derafin, stated in 1931 that she found the film "curious, half mirthfully macabre (Renfield, no doubt), half moving (Lugosi's lupine performance), both foul & frightening."

controversial classic

Came, then, *FREAKS*—known also, here & abroad, as *BARNUM* and also as *THE MONSTER SHOW*. Adapted from "Spurs," a story by Tod Robbins, it photographed genuine freaks, "mistakes of Nature" such as Siamese twins, microcephalons, a man born with neither arms nor legs—a living torso, midgets, a 500 lb. mound

of female flesh, a living skeleton, etc. The epilog of **FREAKS**, says Jean-Claude Romer, "has been called the most atrocious scene in the history of the cinema: It shows Olga Baclanova, the circus beauty formerly known as 'Cleopatra,' deformed by mutilations exhibited in one of the pits of the shabby sideshow as a plucked hen." Before this unforgettable aftermath, leading up to this revelation of revolting retribution, is a sequence so ghastly, so gruesome, so ghoulish that it is like a nightmare captured on negative & developed into a positive print of ultimate horror. This was not the nameless horror of Lovecraft Fiction, it was the real, nameable, photographable (if unphotogenic) horror of freaks en masse, freaks amok, freaks not running amuck but crawling, floundering, flopping, rolling in the mud & muck of a torrential downpour, relentlessly pursuing their terrified victim, the most beautiful lady of the circus, proud beauty, haughty beauty, heartless beauty, about to be robbed of her beauty, her beauty marred forever, her face forever scarred, her ample legs amputated, her torso truncated, victim of the frenzied freaks venting their anger, their spleen, their hatred, taking their vengeance like the mutated manimals carving up Dr. Moreau in the House of Pain on the **ISLAND OF LOST SOULS**. The beautiful Baclanova, screaming her lungs out unheard, her cries for help, her cries of horror, drowned by the wind, the rain, the sound of thunder, while the infrequent flashes of lightning revealed a dark deed almost too awful to behold . . .

Tod Browning, director of the diabolical.

back with Bela

In 1935 Browning returned to directing Lugosi, this time in a screenplay by Guy Endore & Bernard Schubert called **MARK OF THE VAMPIRE**. A magazine writer of the time reported, "We've been haunted ever since we walked thru the musty dusty gloomy old castle on the MGM lot where all kinds of vampire, bats & nasty mans are supposed to hang out. Standing there in the gloom, a mist of cobweb trailing from the feather on our hat, we turned suddenly to face old man Dracula and his horrioforous daughter Luna! With one faint shriek we picked up our heels, tripped over a dust-covered hassock & landed, gasping, at the feet of a clattering suit of armor! And did Bela Lugosi & Carol Borland ever laugh! 'OK for make-up!' grinned director Tod Browning. 'If it's that effective I guess we're all ready to shoot!'"

The picture eventually played to reports like these:

A ghoulish note, which may be just



Olga Baclanova in the incredible half-human half-bird make-up as the mon-mode monstrosity, the Hen Woman, of the horrendous conclusion of FREAKS.

the thing you need to remove your throats from the boredom of routine existence, you will find in MARK OF THE VAMPIRE. Written in tense horror style the film opens with scenes of superstitious peasants driving their horses madly to reach shelter before the sun sets. For it's the belief of the simple folk that vampires roam by nite, sucking the blood of all who dare remain outside. The story, for all its weird incidents, builds logically from the murder of the lord of the manor to attacks on the young daughter's lover and herself, to an acceptable conclusion. Bela Lugosi returns again for a Dracula role, wearing his flowing black robe and ghastly white face, to haunt the doomed household. But it's Lionel Barrymore as the Professor who not only lends credence to the tale but adds to its weirdness with his shuffling gait, stringy hair and rasping voice. It's no simple matter to present a picture with effects based on the supernatural, effects so realistic as to have the entire audience cringing and then to produce a clear and logical explanation for the events which have transpired. The vampires, bat-like women, mis-

erable crawling creatures and even the attacks are all made acceptable even in this 26th century.

Another review: Creepsome and ghastish doings are going on in MARK OF THE VAMPIRE where corpses gibber on the moonlit moors of Hungary, coffins are mysteriously vacated of their proper tenants & strains of unearthly music peal from rain-towers. It is probable that Bram Stoker, who wrote "Dracula" and has been these 29-odd years in his grave, rests the less easily for the wealth of atmosphere borrowed from his spook classic & incorporated in the burial vault saga of the week. For the film has its full share of screams & strangled sobs, crawling things, flapping bats, cobwebs aslant the moor & wide-eyed corpses as well preserved as ever they were the day the undertaker started to pump out their veins. Mr. Stoker's wolves & the wintry mountain passes of "Dracula" were missing but few of the other classic properties of the drama of the living dead were overlooked. Patrons get their full measure of horrid thrills before Lionel Barrymore tears the mask of rectitude from the

continued on page 46

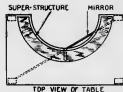


Movie Wonders Made With Mirrors

How a Little Science, Plus a Few Mirrors
Properly Arranged, Can Mystify
You Completely



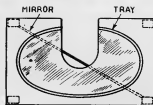
The diagram shows the location of the rocks, fishes, and scenery. The walls of the box in which the mermaid is seated are painted to represent marine scenery. The actress can apparently stay submerged for an indefinite length of time while going through the actions which may be required of her, without even experiencing the slightest discomfort.



The "legless" woman has her legs hidden behind a mirror, which is placed diagonally between the left front and right rear legs of the table. The walls of the alcove are of black velvet. This gives the impression of there being nothing whatever under the table. →

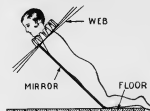


Again a mirror is used to deceive you. The owner of the apparently bodyless head is merely seated on the floor behind a mirror, which is placed diagonally between the left rear and right front legs of the table. A notch is cut into the table top and the tray so that the head is placed in the center of the tray. →



TOP VIEW OF TABLE

Here we have a mermaid submerged for an indefinite length of time. She is in reality seated on perfectly dry rocks and sand. The water and fish are in a tank placed across the front ← of the box.



A diagrammatical sketch showing the performer and the placement of the mirror.



In this scene a huge spider has apparently caught the girl in his web. A mirror, leaning forward at an angle of 45° with its top edge hidden, reflects the bottom of the box. The girl is merely leaning forward against the mirror with her head thrust up through the web. This gives the appearance of a bodyless woman resting in the meshes of a spider web. Again the mirror is used to trick us.

Scenes from THE SHOW, Tod Browning production of 1927, showing star John Gilbert and various illusions featured in the film, together with explanations of how the tricks were effected. Republished from June 1927 issue of SCIENCE & INVENTION magazine with thanks to its creator, Hugo Gernsback, the Father of Science Fiction.



Is it Elsa Lanchester as **THE BRIDE OF FRANKENSTEIN**? No, it's Rafaela Ottiano in **THE DEVIL DOLL**.

continued from page 43

face of a plotter who shall be nameless. The straight melodrama of the film is accomplished with somewhat heavy-handed but nonetheless effective adroitness. The players progress harrowingly in this charnel-house legend.

One W. E. Oliver wrote: Vampires are with us again—this time 4 of 'em, quaffing the blood of human beings in a castle in central Europe. This stigmata of the blood-sucking monster are 2 little teeth-marks left on the throat of the victims, as of yore. The story has a very large crop of goose-flesh & its crowd of the 4 dead folk walking around at nite in search of their liquid nourishment should fill the avid horror fan with joy. **MARK OF THE VAMPIRE**, however, has a novel twist that puts it out of the ordinary run of horror pictures. The saga of graves & gore was directed by Tod Browning.

Wanda Hale: 'Tis part murder mystery & part delirium tremens. In this latter regard you will find Prof. Lionel Barrymore explaining to his awed & frightened listeners (of whom you will be one) that vampire bats are in reality deceased humans who have left their shrouds to get in the hair of those of us who are still left hereabouts. By way of proving this point, does he not indicate to us Count Mora, Luna & Sir Karell, all of them bats (Miss Luna being a lady bat), and all of them capable of going among intact citizens & scaring them senseless? And does he not take us (over our own dead bodies, almost) into the foul hole in which they spend their devilish lives? It's the spookiest film to visit Broadway since I can't remember when.


And: An ingenious excursion into the supernatural—a mystery-horror yarn designed to thrill & chill all of you . . . & succeeding admirably.

"A beauty."—William K. Everson, FILMS IN REVIEW.

burn! witch! burn!

Then came the filmization of A. Merritt's novel "Burn! Witch! Burn!" which a fearsome foursome—Tod Browning, Garrett Fort, Guy Endore & Eric von Stroheim—turned into a shooting script. The year was 1936, the reviews went something like this:

Los Angeles critic JFC: "THE DEVIL DOLL is the creation of Tod Browning, director & writer known for his unusual productions. It is likely to prove, I think, one of the most ingratiating & one of the most discussed of Hollywood's film novelties. It is in essence a grim little fable, describing the murderous exploits of 12" tall killers who have been reduced to doll size by a secret chemical process & who do the will of their master, bent on revenge for unjust imprisonment. First day pa-



trons liked best the scene in which a girl doll, heeding her master's bidding, came to life in a sleeping child's arm, crawled perilously down from the bed, scaled a dressing table, rifled a box of jewels as big as herself & then went to work on one of her master's enemies with a tiny poisoned dagger. They were highly regaled also by the scene in which a man doll, used as a decoration for an Xmas tree, becomes suddenly alert for revenge, clammers down from the heights of the Yule tree & lurks among the chair legs with the intended victim's ankle as the target for his envenomed knife."

Famed columnist Louella O. Parsons opined: *Eerie & creepy, will intrigue any audience with its sheer novelty. Tod Browning, who has written & directed more horror films than any living person, has saved his best & most effective moments for this MGM thriller. Lionel Barrymore gives an amazing impersonation as an old lady, the pseudo-manufacturer of the "devil dolls." The change in his voice & his appearance is incredible. When I first saw the picture I tho't that the voice had probably had been dubbed but*

when Mr. Barrymore played his same role on the Hollywood Hotel radio program he proved that he had no assistance.

career closes

Finally, in 1939, at the age of 57, Tod Browning directed "the Werewolf of London" and "the Daughter of Dracula" (Henry Hull & Gloria Holden) in *MIRACLES FOR SALE*, then left his director's chair empty, never to be filled again. Critic Wm. K. Everson characterized James Whale and him as "the outstanding masters of horror until the advent, much later, of Val Lewton (*THE CAT PEOPLE*)."

Tod Browning died in Hollywood, 6 Oct. '62, at the age of 80.

END

The silhouette you can't forget: Lon Chaney. As the evildoer who lived *OUTSIDE THE LAW* in 1921. His greatness was foreshadowed in this mystery melodrama directed by Tod Browning.



DEAD-LETTER EDITION

OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

TEENAGE SPOOKNIKS

By Fifi Gorska



The Phantom of the White House! (Randy Harris)

No spoofing, there's a group of teenagers who want to put the spook back in the spooky. Some folks may think it's hokum but they want some good old-fashioned horror of the Lon Chaney Sr. vintage. They're so serious about the supernatural that they've formed a national club to promote horror movies & science fiction. It's called RAGNAROK.

Twenty of these disciples of the horrible reside in the nation's capital, members of the founding chapter. High school senior Randall Harris is the president. And look

out. This 17-year-old hasn't been scared by a movie since he was 4 and saw ABBOTT & COSTELLO MEET THE INVISIBLE MAN. In fact, he makes it a point to turn all the lights out in the house when he watches a scary movie on TV. And this horror buff kept an 8"x10" foto of Bela Lugosi inside his school locker last year. This year, he says, he's going to feature the wolfman—Lon Chaney Jr. What scares Randy and his followers is the current state of horror films.

So Randy put an ad in



The Voodoo Terror (Art Thomas).



Make-up artist Guy Fredericks (right) turns teener Randy Harris into The Phantom of the Harris Wheel.



Lyle Korn meets the Mad Strangler of the Washington Monument (Randy Harris).

FAMOUS MONSTERS last April and formed his club. It's for those who are fed up with seeing a zipper down a monster's back, wires holding up flying saucers, tiny flashlights used as ray-guns and growling crayfish superimposed on film.

Schoolmates Roland Lilley & Alan Hahn joined Randy right off. They were science fiction fans of long standing. But now that the club has some 50 members, some in Canada & Great Britain, Randy feels they've got a ghost of a chance of forestalling the movie industry's day of doom. The group feels that's where the movie business is headed unless it starts making better movies in the horror line. That's why the boys chose the name **Ragnarok** for their club: It's the Day of Doom for the Gods in a Norse legend.

"Fantasy movies don't scare us," Randy says, speaking for his club members. "It's a means of escape, as all films are, and stimulates the imagination. We

don't go for the blood in them but for the art. And if the film's bad, we laugh; we can't help it!"

Even tho the old *Dracula* movies rate high on the club's "favorites" list, the teenagers still have found a couple of flaws. "Once, *Dracula* showed up in a mirror," says Randy. "And vampires aren't supposed to reflect."

The club members are fast becoming experts in their horror hobby. They have to, because to join the club there's a stiff entrance exam so that only serious fans, over 13, can join. The **Ragnarok Entrance Test** asks such questions as: "What are the real names of Boris Karloff, Bela Lugosi, Lon Chaney & Wm. Castle? Name the story or book on which the following films are based & their authors: **THE CREEPING UNKNOWN, THE FLY, COSMIC MONSTER** and **THE THING**."

Besides testing your favorite horror or science fiction film & why, there's a literature test. You have to name books & stories by Edgar Al-

lan Poe, H.W. Wells (rated best by the club), Ray Bradbury, AE van Vogt, and others.

If you still think you know your horror, let's twist the knife a little more & see if you can give the title & author of the books in which these characters appear: Dr. Van Helsing, Erik, Baron Meinster & Roderick Usher.

Randy mails out monthly publications to members. He reviews movies & has a section called "Best from the Vaults," where he digs up old & great films. He's got a round-robin contest going in which each member writes a chapter of a fantasy story & passes it on for another member to write the next chapter.

Members consider **WAR OF THE WORLDS** by Wells the best science fiction movie. "Eight months were spent just on special effects on that one," Randy says. And Lon Chaney Sr. is their favorite horror man. When he played **PHANTOM OF THE OPERA** he inserted tubes in his nostrils to make his nose look awful. The new king of horror, according to Randy, is British actor Christopher Lee.

The horror-happy teenagers are down on the low shooting budget movies with no plot & poor special effects. To combat it, Randy wants his members to boycott these kind of films or demand their money back from the theaters. "It's a little unfair to theater managers but in the end it'll get back to the film industry. I know because I was a theater usher. The industry wants to make money & if

the public doesn't buy they will improve their standards."

Ragnarok members try to get into screenings of fantasy & sci-fi movies. If they like them they'll promote them.

Randy and some of his club members attended a private screening of the latest version of **THE PHANTOM OF THE OPERA**. On hand to meet the teenagers was 24-year-old Sonya Cordeau, who has a role in the movie. She told the **Ragnaroks** about filming **THE PHANTOM**, then the boys were treated to a first-hand showing of how monsters are made up for movie roles. Professional make-up artist Guy Frederick made up Art Thomas & Randy into scary creatures & explained how colors & lines can transform the face.

The whole event had the club members burning up the telephone wires & congregating in the school corridors. But what the club members seemed to enjoy most was that President Randy, who doesn't scare easily, almost tore layers of skin off his thumb while talking to the movie actress. Explained Randy afterwards, "I was nervous!" The **Ragnarok** club, you see, does not have many girl members. They'd like to rectify that situation.

Inquiries from filmonster fans of both sexes interested in further details about the international **RAGNAROK** club will be welcome by M. Randall Harris at 6227 Ninth St. NW, Washington 11, DC.

PREVIEW BY PERESLETE



Fan Previewer.

David Pereslete of Hollywood, avid monster fan seen below in booknook of the Ackermanson, shares these pix & fax about **ATOM AGE VAMPIRE** with *FM's* readers. "First off," says Dave, "the title should not be confused with **MALE VAMPIRE**, which I understand is Japanese and an entirely different picture. **ATOM AGE VAMPIRE** is a kind of combination between the *Dracula* theme and Dr. Jekyll & Mr. Hyde, with the heroine being about as badly defaced as the woman in **THE HYP-**

NOTIC EYE whose beauty was ruined, I believe, by an acid bath. In **ATOM AGE VAMPIRE**, the doctor starts out as a good guy who needs fresh blood as a part of his cure for the face of the girl that has been horribly marred. Unfortunately, the 'cure' is only partially successful: the scar tissue keeps reforming. The producers have asked me not to reveal the ending."

NEIL WELLEN says, "I have accumulated a complete collection of **FM** and wouldn't part with it for anything. But recently I came across 2 out-of-print issues (445) in excellent condition. Will sell to highest bidder." Make your offers to Neil at 166



Horror in the Mirror

Hudson St., Phillipsburg, NJ . . . **DAVE BUTLER** of 1441 Willowmont Ave., San Jose 24, Calif. has a few paperback copies of "Phantom of the Opera" and some stills from the original Chaney Sr.



He Kills to Cure



Atom Age Vamp meets Space Age Champ

version for sale. Send bids . . . **FANTA-FOTO TINTING**—a new art developed by artist **DAVID SISSON**, 8" x 7" stills colored to your specifications at \$1 apiece plus postage; 8" x 10" stills, \$1.50 plus post; 10" x 12" pix, \$2.25 each, postage extra. Dave also makes full color copies in oils of monster paintings, prices starting at \$4. For further info & orders, send "sae" to Dave at POB 324, Burney, Calif. . . . **BOBBY BENSON** informs us that the 6th issue of a magazine called **OFFBEAT**, published in 1959, is an out-of-print col-

lector's item that has skyrocketed in price from 50c to \$2 at a Hollywood bookstore but he will endeavor to satisfy all comers & mail one copy flat to everyone who sends him a single dollar. Feature of the issue: **SCI-FI IS MY BEAT**, article by Forrest J Ackerman illustrated with foto of the **METROPOLIS** robot & the City of the 21st Century from the same film; issue also contains a fantasy story & a still from **KING KONG**. Order from 915 So. Sherbourne Dr., Los Angeles 35, Calif. . . .

THE HAUNT AD DEPT.

(Note: In sci-fi circles it has been established as a courteous custom, when requesting something free from a fellow fan, to include an envelope already stamped & addressed to yourself. The abbreviation "sae" scattered thruout the following ads means the monster lover will respond to your request if you will just include a stamped addressed envelope when you write. Alright? Alright!—**Avril Lorraine**.)

DESPERATE for posters from monster movies is **ROGER HILL** of 4246 Cumberland, Wichita 16, Kans. . . . **DROP** a line to **CLIFF RICHARDS** of 2 Morrise House, Solon New Rd., London SW4, England, for he'd like to have some pen friends from flemdom. . . . "Anybody who wants 'The Day of the Triffids' by John Wyndham or 'Conjure Wife' (BURN, WITCH, BURN) write me," says **MIKE PERLOW** of RR # 2, Princeton, Ind. . . . **BUPOI PUBLISHING Co.**, 582 Arlington Ave., Mansfield, Ohio, suggests you rush 25c for a copy of their new fanzine for sci-fi, fantasy & monster fans. Called **BEM** (abbreviation for Bug-Eyed Monsters), the first issue features a complete list of the books of Edgar Rice Burroughs plus a biography of the mighty Mr. B., and short stories, book & movie re-

views & a sci-fi quiz. . . . **FM** #1 & 3 thru 6 are sought by **DENNIS STEVENS**, 238 Guernsey Ave., Columbus 4, Ohio, who emphasizes that he doesn't have more than 35c apiece to spend for them. . . . **NEW WORLDS SCIENCE FICTION** magazine #92 is offered in exchange for **FM** #8 by **ALAN HUNTLEY** of 17 Blades Dr., Chislehurst, Kent, England. . . . A **PEN-PAL** who doesn't live in the USA is sought by **WOODY GIBBENS JR.**, Route 2, Batesville, Arkansas. . . . **MISS JEAN RANKIN** of Belvidere Hospital, London Rd., Glasgow E1, Scotland, is keen to collect fotos of **ANTON** (The Man Who Could Cheat Death) **DIFFRING** and lets all Anton's fans know that he has a Club they can join c/o **MIB.** **MARY FINNEY**, 817 Nell Gwynn House, Sloane Ave., London SW3, England. . . . **SCRAPBOOKS** being scrapped would be appreciated by **LOU HAMELL**, 303 W. Wilshire, Fullerton, Calif., if they contain ads of horror films, reviews of monster movies & the like. Lou also likes to collect stills, books & posters of the boogie-beastie type. . . . **SCREEN WHIRL** fanzine is now in its 3d issue, back nos. available from its editor, **ACE MASK**, at 25c apiece, 22151 Robertson Blvd., Chowchilla, Calif. . . .

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You'll meet the Dead-End Kids, Superman, Humphrey Bogart, Tarzan, The Untouchables, Captain Marvel, Naked City, Sherlock Holmes, Charlie Chan, Batman, Dick Tracy and all your other favorites. Thrilling comic strip characters will come alive as many rare scenes from the movies they made are seen. (Current issue No. 4 is shown above).



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A NIGHTMARE OF HORROR!



DRACULA

BELA LUGOSI • DAVID MANNERS
HELEN CHANDLER • DWIGHT FRYE

and EDWARD VAN LORN

A TOD BROWNING Production

from the original novel by
BRAM STOKER



"Come, my friend! Don't be afraid. Put down that gun with the silver bullet, break that annoying wooden stake, don't insult my aristocratic nostrils with the odor of garlic. Wolfsbane, bah!—that is for superstitious peasants. Come! Be brave. Join Bram Stoker, Dwight Frye, Edward Van Sloan, Tod Browning and me . . . in Eternity! Turn this page, if your heart is strong and your blood is rich & red, and let me guide you into the realm of the . . . Undead!"

DRACULA

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bela's broadcast

On 27 March 1931, the voice of Dracula was heard on the air. To listeners in Hollywood, Los Angeles, Beverly Hills and environs, Bela Lugosi addressed the following message over radio station KFI. The message is reproduced from a typewritten sheet glued 32 years ago into Lugosi's scrapbook. I have the feeling that Bela composed & typed this speech himself, so I am presenting it in print exactly as it appears in his scrapbook, in his own spelling, grammar, punctuation. FJA

I read the book, "DRACULA", written by Bram Stoker, eighteen years ago, and I always dreamed to create and to play the part of "DRACULA". Finally the opportunity came. Horace Liveright, stage producer of New York, acquired the stage rights of the novel and he chose me for the part. I have played the role of "DRACULA" about a thousand times on the stage, and people often ask me if I still retain my interest in the character. I do—intensely. Because many people regard the story of "DRACULA" simply as a glorified superstition, the actor who plays the role is constantly engaged in the battle of wits with the audience, in a sense, since he is constantly striving to make the character so real that the audience will believe in it.

Now that I have appeared in the screen version of the story which Universal has just completed, I am of course not under this daily strain in the depiction of the character. My work in this direction was finished with the completion of the picture, but while it was being made I was working more intensely to this end than I ever did on the stage.

Although "DRACULA" is a fanciful tale of a fictional character, it is actually a story which has many essential elements of truth. It was born and reared in almost the exact location of the story, and I came to know that what is looked upon merely as a superstition of ignorant people, is really based on facts which are literally hair-raising in their strangeness—but which are true. Many people will leave the theatre with a sniff at the fantastic character of the story, but many others who think just as deeply will gain an insight into one of the most remarkable facts of human existence. "DRACULA" is a story which has always had a powerful effect on the emotions of an audience, and I think that the picture will be no less effective than the stage play. In fact, the motion picture should even prove more remarkable in this direction, since many things which could only

be talked about on the stage are shown on the screen in all their uncanny detail.

I am sure you will enjoy "DRACULA". I am sure you will be mightily affected by its strange story, and I hope that it will make you think—about the weirdest, most remarkable condition that ever affected mankind.

I Thank You.

from book to play to picture

"Dracula" was first published in London, England, in 1897, by Constable. The First Edition contained 400 pages.

Two years later, "Dracula" crossed the ocean. The first edition in America was published by Doubleday & McClure Co. in 1899 and contained 378 pages — approximately 55,800 words.

For more than a quarter of a century it thrilled millions the world over in many editions & many languages. Then, in 1927, it first appeared in play form, its close to 56,000 words condensed to approximately 18,700 words of stage dialog & direction by Hamilton Deane & John L. Balderston.

And Lugosi donned upon his shoulders the cape he was born to carry. In the ensuing 3 years that he essayed the role in America & Europe, "each performance required intensive mental concentration & a complete assumption of the morbid spirit of terror in order to give his portrayal maximum effect," reported one Robbin Coons.

As Dracula's nemesis, Edward Van Sloan became well-established in the role of Dr. Van Helsing, vampire exterminator, by portraying the character for 94 weeks on the stage.

The final screenplay was written by Garrett Fort from Tod Browning's adaptation of the stageplay, with additional dialog by Dudley Murphy.

Browning directed.

Cameraman was none other than Karl Freund, photographer of METROPOLIS!

who to play the thirsty count?

This was one for Robert Ripley: *Believe It Or Not* it was not always a foregone conclusion, a clearcut decision, that Bela Lugosi would portray Dracula on the screen!

Before the final die was cast, at least 4 other actors were considered for the immortal role:

Conrad Veidt, of CALIGARI, MAN WHO LAUGHS and STUDENT OF

PRAGUE fame, who no doubt would have been magnetic & magnificent in the role. Oddly enough, in 1920 Veidt appeared together with Lugosi in JANUS-FACED, a silent German version of the perennial Robert Louis Stevenson favorite, DR. JEKYLL & MR. HYDE.

—Paul Muni, a character star (Academy Award winner) who has not been much associated with fantasy in his career, ANGEL ON MY SHOULDER (United Artists 1946) being an exception that comes to mind, an imagi-movie in which Claude Rains portrayed His Satanic Majesty.

—Ian Keith, primarily a specialist in villainous roles in costume specialties.

—And one Wm. Courtenay, about whom I am afraid I know nothing at all (and about whom I am certain someone more knowledgeable & elderly than I will write in to inquire how I could be so grossly ignorant of the fact that he created the character of Svengali on the New York stage, played Rasputin 3000 times to packed houses or was one of Rossum's robust non-rust robots).

The heroine, Helen Chandler, was a natural for the cast, having appeared the year before in OUTWARD BOUND, adapted from Sutton Vane's spirit-world play of a boatload of people who did not know they were dead & on their way to Judgment. (OUTWARD BOUND was remade in 1944 as BETWEEN TWO WORLDS.)

somebody down there liked him

But somebody below in Beelzebubsville must have had a soft spot on their pitchfork for Bela and got in there & pitched, making it hot at the Front Office of Universal, so that at the penultimate moment (also known as the Old Nick of time) sanity prevailed and Bela Lugosi was irrevocably cast as Screen Dracula #1.

NOTE: By actual count of Man Aging Editor Avril Lorraine, it has been determined that the late Mr. Lugosi's scrapbook contains 796 separate references to & reviews of DRACULA. And it is illuminating to note, in culling thru these hundreds of clippings to bring you the cream of the crop, just how many errors crop up! If you think there are printing mistakes in FM, you should examine the newspapers:

Before he became universally known, Lugosi sometimes had his first name spelled by the press with two l's—Bella. His last, Lagosi & Lugosy!

On several occasions his first name was even erroneously printed as Zein! And the title itself was once referred to as Dracull!

"Welcome to my house! Enter freely & of your own will!"



**Renfield kneels & acknowledges
allegiance to his evil master.**



**As maid faints, Renfield prepares to break his
fast & appease his horrible, unholy appetite.**



**No ordinary bat, that, which attacks the hor-
rified hero & his hypnotically entranced Lucy.**



**Renfield chills as he listens
to "the children of the night."**



One paper reported that he began playing the Dracula role on the stage in 1917!—altho most—agreed that 1927 was the correct year.

In any event, DRACULA was filmed with Bela Lugosi as its star & first released to the world on 14 February 1931. February 14th—what a Valentine's present to the Imagi-Nation. . . !

In its original length, DRACULA contained 9978 feet of film & ran 75 minutes.

bela believed in browning

The late Tod Browning was directly praised by Lugosi in these words:

"On the stage the actor's success depends wholly on himself. He goes onto the stage & gives his performance in what to him seems the most effective manner. But in the studio the responsibility is shifted to the director, who controls the actor's every move, every inflection, every expression.

"In playing in the picture I found that there was a great deal that I had to unlearn. In the theater I was playing not only to the spectators in the front rows but also to those in the last row of the gallery, and there was some exaggeration in everything I did, not only in the tonal pitch of my voice but in the changes of facial expression which accompanied various lines or situations, was necessary. I 'took it big,' as the saying is.

"But for the screen, in which the actor's distance from every member of the audience is equal only to his distance from the lens of the camera, I have found that a great deal of the repression was an absolute necessity. Tod Browning has continually had to 'hold me down.' In my other screen roles I did not seem to have this difficulty but I have played Dracula a thousand times on the stage & in this one role I find that I have become thoroughly settled in the technique of the stage & not of the screen. But thanks to director Browning I am unlearning fast."

sets set record

Many sources reported at the time that:

Some of the most remarkable sets ever made & certainly the most unusual ones ever erected at Universal Studios are being used in the filming of DRACULA, the strange story which brings to the screen what has been acclaimed as "the weirdest character in fiction"—Count Dracula, a human vampire who lies dead in his casket during the daytime only to rise during the hours of darkness



"His face was a strong—a very strong—aquiline, with high bridge of the thin nose & peculiarly arched nostrils; with lofty domed forehead & hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache (Lugosi, of course, did not wear a moustache in his characterization), was fixed & rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years."—Stoker.

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& feast on the blood of living persons.

The earlier sequences of this terrifying drama are laid in Dracula's Transylvanian castle, a great stone structure fallen into ruin & decay and deserted for 500 years except for its one ghostly occupant. Massive columns support the ceilings & even the floors are made of stone flagging. The fire place in the great central hall is higher than a man can reach.

The entire interior, begrimed with the dust of centuries, is festooned with cobwebs, one of these great silk-

en meshes being more than 18' in diameter & extending entirely across the grand stairway. The wall hangings droop in tatters, blackened with age & dust. Fallen blocks of granite litter the floors & enormous trees thrust their dead branches in at the window openings. The scene is one of utter desolation.

Later the scene of DRACULA shifts to England and here the sinister Count takes up his abode in a deserted abbey, the one place in the country which most resembles his castle in Transylvania. The ancient building is of stone inside & out and much of the action takes place below the level of the land, in the vaulted burial crypt, where Dracula lies each day in a semblance of death in a great box-like coffin lined with his native earth.

fax about carfax

When Dracula takes up residence in Carfax Abbey, the word goes out thru the nation's newspapers:

"Universal City has become a veritable chamber of horrors!"

Columnists reported: "'Dracula', perhaps the most gruesome & at the same time one of the most fascinating stories in English literature, has just gone into production & is planned as one of Universal's most lavish photoplays for the coming season.

"DRACULA deals with human vampires & the horrible lives of the 'undead', those strange creatures who rise from their graves at night & feast on the blood of the living. The studio's largest sound stages are necessary to house some of the gigantic sets for the picture.

looking backward at bela lugosi

On 18 Oct. 1930 in EXHIBITORS HERALD-WORLD, Edward Churchill wrote:

Bela Lugosi is better fitted for the role of Dracula, I think, than anyone any place. He looks like Count Dracula. He is Count Dracula, the blood-sucking "half-dead" vampire who peers thru cobwebs, changes himself into a wolf & then into a veil of mist. Lugosi is a find of Carl Laemmle Jr. He has been given a 5-year contract at Universal. More than \$400,000 (Depression dollars, more like \$1 million by today's standards) is being spent on the production. The book itself is reported to have sold more copies than any other book except the Bible. (And small wonder, with jacket blurbs & rave

Harold Lloyd, Captain, of the Lost Army, returns
to the 34th Street. The following is the information
of the 34th Street.

BL



In the moonlight stood 3 young women. I thought I must be dreaming for that the moonlight was behind them they threw no shadow on the floor. Two were dark & had high aquiline noses like the Count and great dark piercing eyes that seemed to be almost red when contrasted with the pale yellow moon. The other was fair, with great wavy masses of golden hair and eyes like pale sapphires. All 3 had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing & at the same time some deadly fear.

BL





The women closed round whilst I was aghost with horror; but as I looked they disappeared. They simply seemed to fade into the rays of the moonlight and pass out thru the window for I could see outside the dim shadowy farms for a moment before they entirely faded away. Then the horror overcame me and I sank down unconscious. BL

reviews like these: "Dracula! Dead 800 years yet still living! Was he beast, man or vampire? One of the most famous novels of its kind in the world, it has thrilled 2 generations of readers with the horror of its story, the mystery of its unfolding & the suspense of its climax. Those who have read it have never been able to forget it, for the thrill & magic of the story leave a lasting impression on the mind. It is impossible to describe the plot of *Dracula*. You have to read the book to get the full terrifying, thrilling effect of one of the most dramatic & imaginative stories of mystery & the supernatural ever written."—from Grosset & Dunlap jacket, and on the back of the dust wrapper: "Never before has a play so remarkable in its thrills and

so completely overwhelming in every respect been staged in this town' . . . An ample feast of the uncanny & supernatural' . . . These were some of the press notices which preceded the play *Dracula* from London where it ran for 3 years. New York theatergoers, hardened to sensational mystery plays, were skeptical. Yet at every performance of this weird, uncanny piece, women shrieked & men gripped their chairs at the blood-freezing scenes before them." The DAILY MAIL declared: "In seeking a parallel to this weird, powerful & horrible story, our minds revert to such tales as 'The Mysteries of Udolpho', 'Frankenstein', 'Wuthering Heights', 'The Fall of the House of Usher' & 'Marjery of Queilher'. But *Dracula* is even more appalling in its

gloomy fascination than any of these."

"One phantasmal ghastliness follows another in horrid swift succession."—LIVERPOOL DAILY POST. "He drank human blood! To live, this mysterious nobleman had to have the elixir of life, sucked from the veins of the living. As a steady best-seller over the years and an all-time great motion picture, *Dracula*, with its vampires, werewolves, hypnotists & restless dead has chilled the spines & curdled the blood of readers throughout the world."—PermaBooks paperback edition. "There is nothing in English fiction which can be compared with this novel of the Vampire world."—Arrow Book edition. "The very weirdest of weird tales."—

continued on page 67

Cunning Van Helsing catches Count off-guard with mirror-box that betrays his secret.



Dracula reacts instinctively, smashes the mirror-box.



Madman or martyr? Van Helsing studies rabid Renfield.



The Count cannot conceal his centuries-old thirst for blood when Renfield pricks finger.



Dracula exerts his full fiendish power on Van Helsing the vampire-fighter, Van Helsing . . .



. . . produces protection in the nick of time: the crucifix!



THE COUNT

Never did I imagine such wrath & fury, even to the demons of the pit. His eyes were positively blazing. The red light in them was lurid, as if the flames of hell-fire blazed behind them. His face was deathly pale & the lines of it were hard like drawn wires; the thick eyebrows that met over the nose seemed like a heaving bar of white-hot metal. With a fierce sweep of his arm—(From the Journal of Jonathan Harker.)



"BUT, Father, I did see it! I swear
—I saw it! An enormous bat,
beating its wings against the pane
—and its eyes . . . oh, its eyes . . ."
Mister Seward snarled violently
and hid her face with a moan on
her father's shoulder.

"But, my dear child," Dr. Seward
began soothingly, with his arms
around her in a comforting embrace
"your imagination must have been
taking a hand, because for one thing
we never have bats about at this
time of year, and also, if you saw
the—er—bat for a few seconds only
—just the merest glimpse—how can
you possibly have noticed its eyes?
Come! come, my dear!"

Mina knew this tone intimately,
having heard her father use it many
times to his patients, and she dis-
engaged herself from his arms and
looked steadily at him.

"I'm not imagining anything,
Father," she said calmly. "It's an
absolute fact. I was just pulling the
curtains across that window when
a—creature, shrank like a bat, but
large enough to look more like a
cat with wings, swooped down out-
side and crashed against the glass,
and its eyes seemed to burn right
into me. There's no possibility of
any mistake—I saw it!"

She began to tremble again, and
her father looked at her with a
troubled expression in his keen grey
eyes.

"Of course, I don't doubt your
word, my dear," he assured her. "I'm
convinced that you think you saw
this thing, but . . . well, I blame
myself very much for your state of
nerves at the moment."

"What do you mean?" the girl
asked, wide-eyed.

"Well, it was wrong of me to have
you down here at all, when you'd
just been much better at your aunt's
place in Town. A private mental
home in the heart of the country is
no place for a young girl."

He was interrupted by the en-
trance of a servant, who announced
a visitor.

The doctor took the proffered card
and read it.

"Count Dracula! H'm! What does
he look like, Stevens?"

"Foreign-looking kind of gentle-
man, sir. Beg pardon—I think it's
the party that's just took the Abbey.
Moved in to-day, they was going to."

"Oh, yes. Show him up, then,
Stevens."

A few moments later the Count
stood in their presence—a tall, com-
manding figure, in full evening dress
and wearing a sweeping opera-cloak
with a crimson lining.

Howing to the occupants of the
room, he advanced with cat-like
tread towards them, and spoke with
a marked foreign accent.

"Dr. Seward, I presume? I must
apologize for disturbing you at this
late hour, but I claim the indul-
gence of both a neighbor and a doc-
tor."

"Why, don't mention it, sir," re-
plied the doctor heartily. "By the
way, Count Dracula, this is my
daughter Mina."

The Count bowed low and turned
towards her a pair of luminous black
eyes, from which she shrank with a
gasp.

"Mina, my dear, what is it? Is
your father demanding soliloquy. 'Are
you ill? I'm sure Count Dracula will
excuse you—I think you ought to be
in bed.'"

"No, no, father . . . just a mo-
ment's dizziness. I shall be all right.
Please don't take any notice."

The visitor bowed again and turned
back to his host.

"My only excuse for troubling you
at this unwarrantable hour," he said
suddenly, "is that there has been an
accident of some sort. A young farm-
hand has been discovered in the road
between your house and mine,
in a serious condition, and I have
had him brought here as being more
convenient for your care."

"My dear sir, why didn't you say
so at once?" the doctor exclaimed,
pressing the bell; and to the servant
who entered he added quickly, "Stevens,
there's a patient down below.
Have him brought up here immedi-
ately."

A few moments the sufferer was
carried in unconscious—a young vil-
lager whom the Seward's knew well,
but who was in a state of ghastly
pains that made him difficult to
recognize.

"What on earth—!" muttered the
doctor, bending over him. "Why, he
seems to have lost every ounce of
blood in his body—yet I see no signs
of violence!"

"Perhaps you will pardon me if I
leave you to examine the patient,"
Dracula suggested. "Let me know if
there's anything I can do."

"Why, thank you, I will," said the
doctor, and, having bowed him from
the room, returned to his patient.
For a moment or two he worked his
interest and concern increasing;
then he looked up at his daughter
and shook his head.

There's something desperately
wrong here, Mina," he observed.
"Look here!"

Muttering he pointed to two tiny red
wounds on the unfortunate yokel's

THE MURDER OF THE COUNT DRACULA

A WEIRD STORY OF HORRIBLE
HAPPENINGS IN A LONELY
HOUSE—BASED ON THE
UNIVERSAL FILM "DRACULA."

throat.

"Why, what instrument can possi-
bly have made these?" she enquired
wonderingly.

"Fangs!" said the doctor simply.
"Those are the marks of fangs such
as a large rat's . . . or . . . a bat's!"
"Oh, my God!" the girl swooned
and reached out a hand to her father
for support.

"My dear, what is it?"

"The bat's eyes . . . they were the
same as his—Dracula's! Oh, Father,
I'm terrified!"

"You must go to bed, Mina," the
doctor directed firmly; "and don't
worry about this—I'm going to take
the proper steps."

"What are you going to do, Fa-
ther?"

"I shall send a telegram to Dr.
Van Helsing, at Amsterdam, asking
him to come at once. He's the only
man in Europe who can cope with
the situation; meanwhile, it's no use
worrying unduly; we can do nothing."

From the moment of his arrival
Dr. Van Helsing inspired confidence
—a large, blunt, breezy man whose

the eyes of a being incredibly old
—one of the Undead; the legend is
that he has occupied his castle in
Transylvania for five hundred years;
but apparently he has exhausted the
possibilities in his own neighbor-
hood, and has come over and settled
at Carfax Abbey, where his true na-
ture is—as far as he is aware—un-
known."

"How fortunate that I happened
to know you, Van Helsing!" Seward
exclaimed.

"More fortunate even than you
guess. Now look here, Seward, I want
to ask you something. As a nerve
specialist, are you satisfied in your
mind about your daughter just now?"

Seward looked sharply at his
friend, and looked away again.
"I'm certain no," he admitted
heavily. "Mina is restless, jumpy,
thoroughly unstrung—and she has
long intervals of preoccupation, of
complete absent-mindedness. How
do you ask?"

"The vampire marks down his vic-
tims," pronounced Van Helsing
oracularly, and Seward leapt from
his chair.

"What do you mean?" he exclaim-
ed.

"Simply this, Dracula, like a snake
with its prey, will endeavour to hy-
pnotize her in order to work his will.
You tell me he began even while he
was in the form of a bat outside the
window! Well, he evidently pursued
his intention when he came into this
house—and even now he is probably
working on her mind from a dis-
tance. May I see your daughter?"

"Why, of course—I'll send up for
her."

Seward's keen professional eye fell
upon the girl as she entered the
room, and he realized that she was
very far from well, either physically
or mentally.

As soon as she saw Dr. Van Helsing
she moved towards him confidently
trusting, but there was already a
trace of stiffness, like that of an
automaton, about her movements
which was unusual.

"Under his influence, you see,"
murmured the Dutchman to his
friend; but to the girl he only said:
"My dear, you are in grave danger.
Will you place yourself in my hands
—unreservedly?"

"Oh, yes," she said immediately.

"You're kind—I'm sure of it. What
must I do?"

"Well, tonight I want you to stay
in this room, where he first saw you.
There is no doubt that he will re-
turn to the window, and I am plac-
ing garlic-flowers in the window-

cracks, the door-cracks, the keyhole
—every possible means of entrance
or communication."

"Why garlic-flowers?" Seward in-
quired curiously.

"We are in the realms of Black
Magic, Seward, and this is one of
the accepted safeguards," was Van
Helsing's cryptic reply; and he forth-
with set about preparing the room.

Left alone, Mina sat listlessly in
her chair, too tired even to think;
but gradually, without her volition,
it seemed that a thought was taking
form in her brain. It was as though
someone was saying to her: "Mina!
Open the window! Open the win-
dow, Mina!" over and over again.

With an effort she forced her lan-
guid body to rise from its chair, and
mechanically it moved over to the
window, removed the garlic-flowers,
and opened the casement. To her
horror a gigantic bat flew straight
into the room, circled twice round
her, and disappeared, yielding place
to Count Dracula, who stood beside
her in his crimson-lined coat with
a look of grim intensity in his evil
eyes.

Without a word he clutched at her
throat, and his claw-like fingers be-
gan to squeeze. . . . She felt as weak
and powerless as a baby in his grip.
She could neither move nor cry out.
It was the end.

Darkly, painfully, she slid into un-
consciousness.

"What happened?" she asked
feebly, blinking at the morning sun-
shine that fell on her head.

"My dear, you were in a narrow
escape," her father told her. "You've
lost a great deal of blood, but thank
Heaven, we came in time."

"But . . . that dreadful crea-
ture!"

"He will never trouble you again.
Listen—this is what happened. When
we rushed into the room he resumed
the guise of a bat, and flew through
the window. We waited until morn-
ing, then Van Helsing took me over
to the Abbey, and down into its crypt;
—and there we saw a horrible sight."

"The—The Vampire!"

"Yes, Dracula, lying, gorged with
blood, on a great box of earth which
he had brought specially from Trans-
ylvania—for a vampire, Van Helsing
tells me, can only relax on his native
soil."

"Then—he was relaxed?"


"Yes, lying torpid—at day do
during the hours of daylight. Van
Helsing had brought the necessary
implements and he . . . he ham-
pered a stake through his heart.
"Dracula is dead . . . at last."



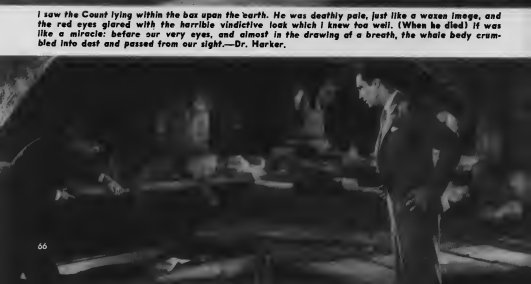
Dracula in the doorway of his Castle. From Dr. Seward's Diary we learn a rarely referred to conjecture about him: his first name! "My friend Arminius of Buda-Pesth University tells me that he must indeed have been that Yaivode Dracula who won his name against the Turk. If it be so, then he was no common man; for in that time, and for centuries after, he was spoken of as one of the cleverest, most cunning and bravest of men. That mighty brain and that Iron resolution went with him to his grave and are even now arrayed against us." BL

BL
"The Droculas were a great and noble race, though now and again were held to have had dealings with the Evil One. They learned his secrets in the Schalamance, amongst the mountains aver Lake Hermanstadt, where the devil claims the tenth scholar as his due. In the records are such words as *stregoica*—witch, *ordag* and *pokol*—Soton and hell; and in one manuscript this very Drocula is spoken of as *wompyr*."—Professar Arminius.





Dracula's disciple, Dwight Frye, weakens before Van Helsing's potent sprig of walsbane.



The end draws nigh for Dracula as his coffin is discovered.

I saw the Count lying within the box upon the earth. He was deathly pale, just like a waxen image, and the red eyes glared with the horrible vindictive look which I knew too well. (When he died) It was like a miracle: before our very eyes, and almost in the drawing of a breath, the whole body crumbled into dust and passed from our sight.—Dr. Harker.



Helen Chondler holds a copy of Bram Stoker's book while the rest of the cast of DRACULA look on. Left to right, Bela Lugosi, David Manners, Dwight Frye & Edward Van Sloan.

continued from page 59

PUNCH. "For sheer, stalking, horrendous terror there is no match for *Dracula* in the English language. It has made millions of hardened mystery readers & avid movie fans squirm with dread."—*Armed Services Edition.* **END**

Eight weeks from now, in issue #23, we'll be back with another 16 pages—or more!—on the *Mexican* version of DRACULA made in 1931 . . . THE SON OF DRACULA . . . DRACULA'S DAUGHTER . . . and surprises galore on the lure & lore of Dracula. More exclusive facts & fotos, of course, from the personal possessions of Bela Lugosi.

WE WISH TO DRAW YOUR SPECIAL ATTENTION TO THE FACT THAT ALL PHOTOGRAPHS IN THIS "DRACULA" FEATURE WHICH BEAR THE INITIALS "DL" HAVE BEEN SELECTED FROM THE 70 OWNED BY BELA LUGOSI HIMSELF UNTIL HIS DEATH. FOR AN ADDED THRILL, GO BACK OVER THE FOTOS CAREFULLY, NOTING EACH ONE MARKED "DL", REALIZING THAT THESE PARTICULAR POSES WERE ONCE THE POSSESSION OF BELA BLASKO, THE MOST FAMOUS CITIZEN EVER BORN IN LUGOS, HUNGARY.



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FOREIGN

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Our All-Request Dept. where YOU are the Boss. Let Dr. Acula know what Favorite Film you'd like to see a scene from & the ole doc will do his best to give you the Shock Treatment your heart deserves. Write Dept. UX4, 1426 E. Washington Lane, Philadelphia 36, Pa.



Chris Lee as the strange man known as "Nero" in the newest version of *THE HANDS OF ORLAC*, shown at the request of JUDY WYNN & REBECCA CALDWELL.



A Midnite Clown broods black thots in the sinister *CIRCUS OF HORRORS* (AIP '60), presented for the pleasure of TONY MARKS & BARRY WALTON.

Kree-Chur strikes again! Or strangles again. Scene from *THE CREATURE FROM THE BLACK LAGOON* (Universal Pictures 1954) shown once more for the benefit of JAMES KELLY, JEFF NEIMAN & MICHAEL GOODMAN.



In response to scores of requests of you lycanthrope lovers whose appetites were whetted lastime by the Fang Mail foto of Russ Magowan as *The Werewolf of Hollywood*, here's a close-up classic of *FAMOUS MONSTERS* fan Russ in his make-up that panicked pedestrians.



Many of you have become confused as to the difference between the pictures *HALF HUMAN*, *MAN BEAST* and *THE H-MAN*. Here, in an attempt to straighten them out for you, are fotos from *HALF HUMAN* (above, a Japanese film with John Carradine as guestar), *MAN BEAST* (below, featuring the shaggy white monster) and *H-MAN* (to the right), the original Meiting Man.





The gasping gal is Linda Sterling, shown here being menaced by **THE CRIMSON GHOST**, 1946 Republic Serial, Requested by **CHRIS & TIM NIBLEY**. (An article on Linda Sterling appears in the current April issue of **SCREEN THRILLS ILLUSTRATED**.)



A look again at the scientific criminal known as The Lightning in the laboratory where he created the artificial thunderbolt, his deadliest weapon. This shot from Episode No. 2 of Republic's *FIGHTING DEVIL DOGS* for ALVA ROGERSOHN, DIETER LASSMAN, LEX GORDON & RAY G. DANIELS.



If we published all the names of those Mortin Stephens fans who wanted to see him sons blonde wig, as he really looks, we'd be in danger of filling this whole page with names & having no room left for his portrait!



One of Lon Choney Jr.'s latest poses, from *THE DEVIL'S MESSENGER*, for WALTER SHANK, MARTIN VARNØ & CHRIS BROOKS. Complete story of the film, with further fotos, was published in *FAMOUS MONSTERS* Feb. '63 issue.



The Multi-Headed Dragon from Toho's 1000th production, *THREE TREASURES*, published for TAKUMI SHIBANO, YOKO STROUP, SHOKO UHARA & SYLVIA HIRARARA

HIDDEN HORRORS

Is it the first Dr. Caligari? Perhaps the long-lived Dr. Mabuse? No, it is the late Lionel Atwill—the Vincent Price of 30 years ago—as the man with the sallow complexion (his horribly mutilated face covered with tallow) in **THE MYSTERY OF THE WAX MUSEUM.**

In a 2-page spread in our 17th issue we took you behind the mask & showed you the incredibly scarred & fire-blackened features of Atwill as the mad sculptor of the Wax Museum. So great has been the demand to see more of him in this classic characterization that we have spent a year tracking down another rare still from this ancient thriller of 1933, the first talking horror film in color.



Can you outwit Dr. Acula?

By STEVEN JOCHSBERGER

1. Which of the following was not produced by Bert I. Gordon: The Cyclops, War of the Colossal Beast, Deadly Mantis?
2. Curse of Frankenstein and Curse of the Demon were both made by Hammer. True or False?
3. The late George Zucco was seen in The Mad Ghoul and the Mad Monster. True or False?
4. What famous horror star was seen in these films: House of Doom, The Raven, Charlie Chan at the Opera?
5. Karloff and Lugosi got together to make which of these films? The Body Snatchers, Return of the Vampire, The Mummy.
6. Christopher Lee portrayed Baron Meinster in Brides of Dracula. True or False.
7. In how many films did Lon Chaney appear as the Wolf-Man?
8. What do Charles Laughton, Lon Chaney Sr. and Anthony Quinn have in common?
9. What famous star, who's last name means inclement weather was seen in The WolfMan and The Mystery of Edwin Drood?
10. What star who was seen in Dragoowych, was recently seen in a Trilogy of the works of E. A. Poe?
11. Who portrayed Lobe in Bride of the Monster?
12. What actor, who rose to fame as a detective, once killed the Frankenstein Monster?
13. Who portrayed the kindly Dr. Vitos Verdigos in The Black Cat?
14. Which of these Teenage stars was seen in a Jules Verne Classic: Dick Clark, Pat Boone, Elvis Presley?
15. The Deadly Mantis featured an actor who now has a prominent role in the Perry Mason series. Who is he?
16. All of these films were made by Carl Laemmle except: Cat and the Canary, Bride of Frankenstein, The WolfMan.
17. Which of these films did not feature Lee Chaney Sr. The Penalty, The Unknown, Shadows of London?
18. Donovan's Brain was written by Robert Bloch, Ray Bradbury or Curt Siodmak. Which One?
19. What author rose to fame because of the diabolical Oriental villain he created. Who was he?
20. Which of these stories was not written by E. A. Poe: The Oblong Box, Morella, The Purple Heart.
21. What titan of Monsterdom required the skins of 30 bears?
22. The actor who portrayed the monster in Ghost Breakers was also seen as the Caneibal Chief in King Kong. Who was he?
23. The star of TV's Bat Masterson was seen in what great science-fiction movie and who was he?
24. True or False, Oliver Reed who starred in Curse of the Werewolf was also seen in House of Fright.
25. Leo G. Carroll, the star of the Topper series on tv was seen in what horror movie?
26. Who was the star of Testament of Dr. Cordelier?
27. What famous horror star was seen as the sinister Jahlmar Perlisch in Universal's The Black Cat?
28. Lorre, Lugosi, and Karloff were seen together with Kay Kyser in what mystery-comedy?
29. Who portrayed Death in Death Takes a Holiday?
30. What famous actor whose last name is the same as a famous comic strip character was seen in Dr. Jekyll and Mr. Hyde and Dante's Inferno?
31. What great monster star has been featured on 3 covers of FM?
32. Bela Lugosi and George Zucco were slaymates in what film?
33. What star was seen as Inspector Krough in Son of Frankenstein?
34. Lon Chaney as the WolfMan was aided by what grand lady of stage and screen?
35. Which of the following featured Bela Lugosi: Scared to Death, Cry of the Werewolf, Valley of the Zombies?
36. What film about lycanthropes starred Nina Foch?
37. What 2 men were seen in both the original Frankenstein and Dracula?
38. What character did Lew Ayres portray in Donovan's Brain?
39. Who was the leading lady in the 1943 Phantom of the Opera?
40. Gina Lollobrigida was seen in what horror film?

ANSWERS TO MONSTEROLOGY QUIZ

- | | | |
|--|--|---------------------------------------|
| 1. Deadly Mantis | 14. Pat Boone; Journey to the Center of the Earth. | 27. Karloff |
| 2. False | 15. William Hopper | 28. You'll Find Out |
| 3. True | 16. The WolfMan | 29. Fredric March |
| 4. Karloff | 17. Shadows of London | 30. Spencer Tracy |
| 5. Body Snatchers | 18. Curt Siodmak | 31. Vincent Price |
| 6. False | 19. Sax Rohmer; Fu-Manchu | 32. Scared to Death or Voodoo Man. |
| 7. 5 | 20. The Purple Heart | 33. Lionel Atwill |
| 8. They all portrayed The Hunchback of Notre Dame. | 21. King Kong | 34. Marie Ouspenskia |
| 9. Claude Rains | 22. Noble Johnson | 35. Scared to Death |
| 10. Vincent Price | 23. Gene Barry; War of the Worlds. | 36. Cry of the Werewolf |
| 11. Tor Johnson | 24. True | 37. Dwight Frye and Edward Van Sloan. |
| 12. Basil Rathbone | 25. Tormentia | 38. Dr. Curly |
| 13. Bela Lugosi | 26. Jane Harris | 39. Suzanne Foster |
| | | 40. '57 Hunchback of Notre Dame |

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A white-skinned non-stop with long black hair and hot red lips. Perfect for wearing to school to wear when scaring family and friends. Eyes. Miss will have fun wearing this to scare bill collectors away! Only \$1.49 Circle No. 16.



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A new mask just created in answer to the many requests we've had for a replica of the werewolf character now so popular with the teenagers. Colorful, knobby-type face with mouth open showing seven razor-sharp teeth! Only \$1.49 Circle No. 26.



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These colorful rubber claws fit right over your hand like a glove. Enough to scare the life out of your victims. (The werewolf on the cover of #23 issues is wearing them.) Full price only \$1.49 each hand, or \$3.99 for a complete pair. Circle No. 4 in coupon.

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MASKS!

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All masks are Hollywood-type, made of extra heavy latex rubber, full-faced and flexible. They actually move with the face, producing a most life-like appearance. Fits loosely on all faces, goes over the top of the head.

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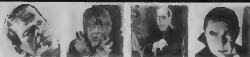
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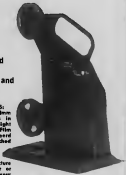
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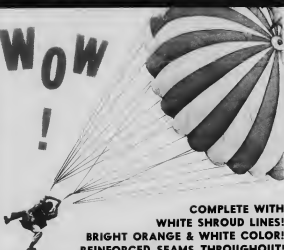
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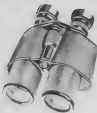


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